

## Architecture for the Mind's Eye

by Tess Taylor

From a pod-like helicopter house complete with built-in grilling area, to a flying theater, the FRAC collection contains a colorful, often quirky assortment of models and sketches of architectural ideas. An exhibition of these architectural imaginings, entitled "Research Architecture: Selections of the Collection Fonds Regional d'Art Contemporain du Centre (FRAC Centre)," came to New York from Orleans, France, in February and March. It took three separate installations in three separate venues to house the displays, and a symposium (at the Pratt Manhattan Center) to sort out what it could all mean. Together the events traced the FRAC's collection of architectural ephemera from its inception at the radical fringes of '50s modernism through the present.

At Thread Waxing Space, an assemblage of predominantly insurrectional architecture showed drawings, sketchbooks, and models from some of France's most radical architects of the post-World War II period. In counterpoint to what is often described as a singular modernism, the objects here depicted a multiplicity of utopian visions and sites of critical resistance. Sculptural bubbles coexisted with hard inorganic forms made possible by the new plastics. "The Flying Holiday House," a heliport designed by **Guy Rottier** in 1964, envisioned a mobile, leisure-filled future. The pod-like structure opened to accommodate barbecues. Other models provided tongue-in-cheek comments on the status of urban life. A 1960 sketch of cell-like plastic bubbles, "Cellules Polyvalentes" by **Nelly Cheneac**, offered high-rise apartment dwellers a way

to augment their space by inserting extruded bubble components into their windows.

The exhibit at the Pratt Gallery created a bridge between earlier visionary work and the more recent work from Archilab, the FRAC's annual competition at the Storefront for Art and Architecture. A "Mobile Theater" by **Pascal Hausermann**, from 1968, constructed in metal and plastic, with its bloopy, yet somewhat fractal shapes, explored a vision of building for a deracinated leisure society. The theater in motion offered a transportable spectacle for a society that might take up residence on the moon.

The show at Storefront represented a range of contemporary architecture in a cross-section of architectural media, including video installation, pin-on-board collage, and models in metal, cardboard, and plastic. "The House of Emergent Suspensions," a crumpled mass of lead and plastic by the Egyptian architect **Terek Naga**, exposed a series of corrugated enclosures that allowed neither formal entry nor exit. **Didier Fausting's** "Immersion 2000" suspended the body of the viewer between two screens. One screen, depicting the smooth exterior modulations of a chest breathing, faced another with the dark reddish pulse of the chest's pulsating interior caves. At the narrow end of Storefront's space, a computer-generated image of a new building form spun, as over its staggered sides the facades of an old European city slid, stretched, and broke. As the form whirled past, the screen emitted an aggressive, almost sirenlike combination of dissonant notes. A model of the Grasz Music Theater depicted **Asymptote's** vision of "space as an abstract referent." Yet it was also a meditation on

the distortions of the future and of the past. In the gallery, separated from its context, it was hard to figure out what architectural promise the object held in a built world, or exactly what its relation to "real" space would be. The urban image seemed half memory, half lost destination.

This disorientation underscored a feeling created by the collection. It was hard to understand how these architectural fantasies connected to their roles in the built world. At the symposium, panelists including **Felicity Scott**, a professor of architectural history at Pratt, and **Frederic Migayrou**, the founder and curator of the FRAC collection, discussed the odd process of curating ephemera. The architect's scrapbook, with its clutters of whimsy and half-formed ideas, bears only a partial and uncertain relationship to the built world it is designed to create. Migayrou called it a "collection of the discontinuous," and "an investigation into architectural practice that seeks to delineate a space of uncertainty and experimentation, unencumbered by the constraints of actualization."

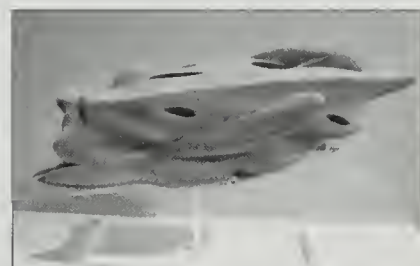
What does it mean to curate the process of architectural thought? **Phillipe Barriere** (an architect and architectural historian at the University of Kansas), **Lia Gangitano** (curator of the Thread Waxing Space), **William Menking** (professor of art and architecture at Pratt Institute) and **Marie-Ange Brayer**, who selected the objects from Archilab, each answered the question differently. The objects on display ranged from the fanciful, to the imaginative, to the outright defiant. Some celebrated the utopian potential embedded in new technologies, while criticizing society at large. Some forms of "future" seemed oddly dated, yet the presentation was compelling.



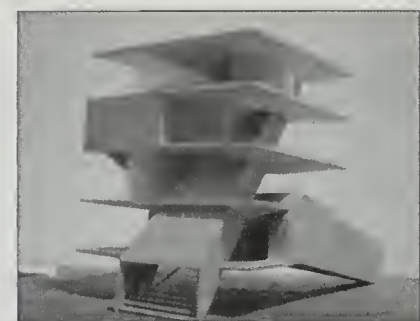
"Research Architecture"  
from the FRAC Collection,  
Thread Waxing Space



"Research Architecture"  
from the FRAC Collection,  
Thread Waxing Space



"Numeric Model 2000"  
by Marcos Novak,  
"Research Architecture"  
from FRAC's Archilab,  
Storefront for Art and Architecture

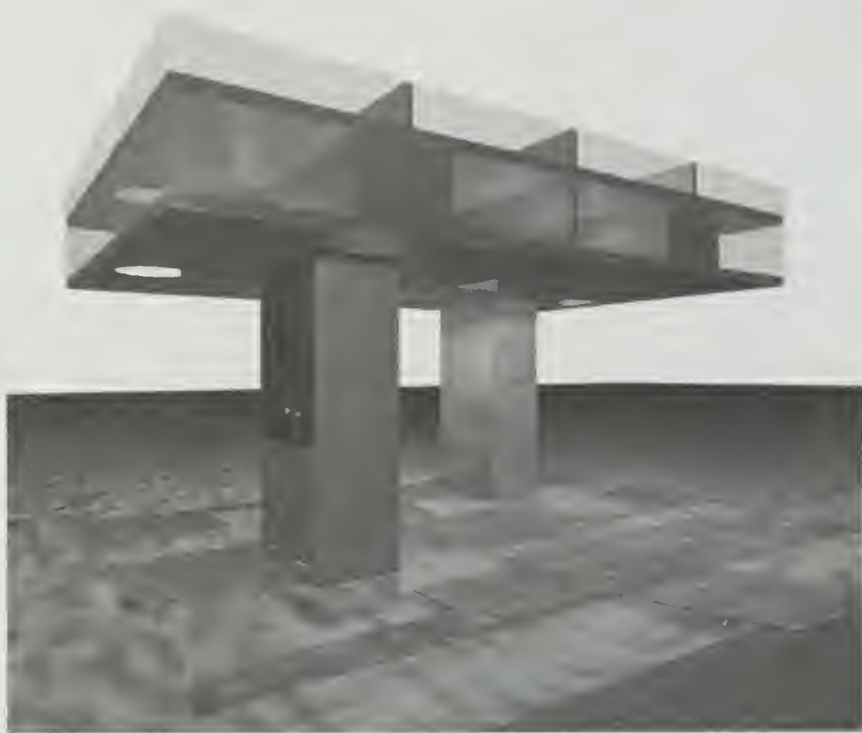


"Plot(ted) House" by Taeg Nishimoto, of  
Nishimoto Atelier, "Research  
Architecture"  
from FRAC's Archilab,  
Storefront for Art and Architecture,

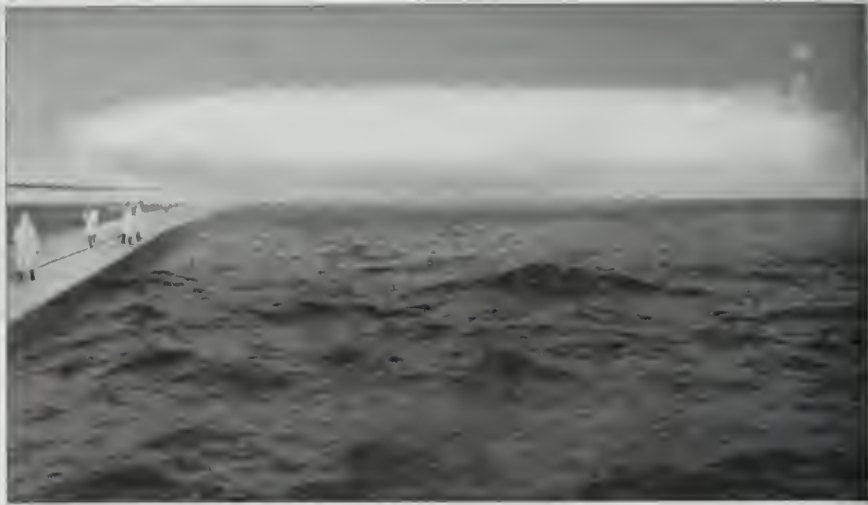


"Goethe House" by Ian +,  
"Research Architecture"  
from FRAC's Archilab,  
Storefront for Art and Architecture





*Quattro Villa, Ypenburg, The Netherlands, MVRDV*



*Blur Building, Yverdon-les-Bains, Switzerland, Diller+Scofidio*



*Lake Whitney Water Treatment Plant, Hamden, Connecticut, Steven Holl Architects and Michael van Valkenburgh*

# ARCHITECTURE

**T**he “Architecture + Water” exhibition at the Van Alen Institute is a slippery affair, no pun intended. **Foreign Office Architects** take the prize (again—after defeating 700 entrants in a 1995 competition) with the Yokohama Port Terminal, a gargantuan steel truss-and-plate structure with a warped, vertiginous exterior and interior that might be described as a Moebius strip on pylons. It’s not complete yet, but the construction process is impressively documented in a video. Three out of five of the projects shown are accompanied by videos. All that is missing is a soaring musical score by James Horner.

The installation designed by **Lewis.Tsurumaki.Lewis**, the architects of the recently redesigned Van Alen gallery space, is part and parcel of the exhibition. They have organized the panels and models along an artificial datum, a tube of water (actually filled with alcohol) symbolizing the common ingredient of the projects on hand. A horizontal strip of backlit images of aqueous architectural projects from throughout history, floating in a Plexiglas box, runs over it along one side of the gallery.

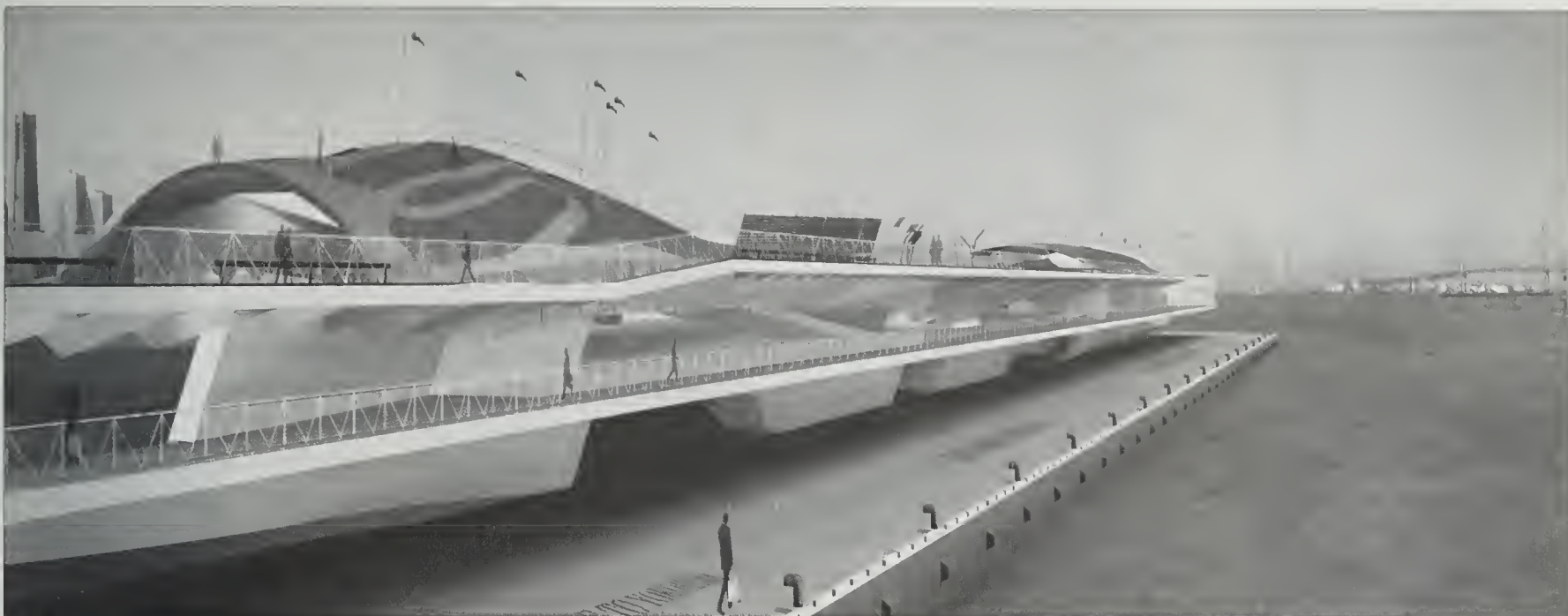
Adventuresome, to say the least, the same New York firm that designed the displays for the Architectural League’s “Ten Shades of Green” exhibition last year has restrained itself here by engaging the gallery space in a much more traditional manner, building out a second, faux wall at an angle to allow the video screens to remain occluded until you turn to the next project to find

them capping the end of the triangular wedge between the display surface and the gallery wall. This works if you happen to follow the prescribed route of the exhibition. The graphics are subdued, computer-generated drawings on vellum sheets mounted by fasteners and standing slightly off the panels with the tube of “water” running behind the translucent sheets.

There are models for most of the projects, perched on a stand projecting from the faux wall. Given the high-concept presentation, it might have been more interesting to turn down the house lights and allow the materiality of the installation an ambience and aura of its own.

**Diller + Scofidio’s** Blur Building for EXPO 2002 in Yverdon-les-Bains, Switzerland, is stunning. The “building” will be temporarily inserted into Lake Neuchâtel and will receive visitors from a long boardwalk over the water. The building itself is comprised of a tensile structure on pylons, consumed in water vapor fed by the lake and generated by thousands of nozzles. Visitors will don braincoats (digital raincoats) that will be programmed upon entry (at the check-in) where they will specify various personal preferences. As they pass one another or stop at the proposed bar for a bottle of spring, spa, or tap waters from around the world, the coats will blush to indicate similar interests or obsessions nearing one another. It will be a great place to meet like-minded people, a bit like a Philippe Starck-Ian Schrager hotel.





*Yokohama International Airport, Foreign Office Architects*

"The geometries of pure indeterminacy or pure linearity are a trace of the past, rather than a possibility for the future. The opportunity that lies ahead of us is to overcome the disciplinary barrier that resorts to contradiction as a form of complexity [...] and instead to exploit complexity through coherence and consistency: to learn to produce forms and topographies that are entirely artificial and yet complex; to generate them through a mediated, integrated addition of rigorous orders." *Foreign Office Architects, 2G, No. 16 (Barcelona: Gustavo Gili, 2000)*



*Thameslink 2000, Blackfriars Station, London, Alsop Architects*

# + WATER

BY GAVIN KEENEY

And there will be an Angel Platform rising just above the vaporous blur and bringing people to a zone where they can doff their raincoats and indulge in quiet reflection.

One has to ask if all of this is possible, but it seems the architects have a grip on the technology required. Weather will be monitored and the Blur will be adjusted to account for atmospheric and meteorological changes. The exhibition text by **Marc Tsurumaki** makes a passing reference to the notion of sublimity, vis-a-vis buildings and ambient environmental conditions, without quite revealing that buildings typically only adopt or mirror those conditions; they do not create them. Perhaps, in fact, Blur doubles sublimity by making it material on the one hand and immanent on the other. This building is likely to be the most photographed structure since Peter Zumthor's Thermal Baths at Vals, also in Switzerland.

The other projects in the show are **Alsop Architects'** Blackfriars Bridge Station in London; **MVRDV's** Quattro Villa in Ypenburg, the Netherlands, and **Steven Holl** and **Michael Van Valkenburgh's** Lake Whitney Water Treatment Plant in Hamden, Connecticut.

Blackfriars Bridge is a new take on an old typology, the inhabited bridge, this time by a train station. This bridge-station spans the Thames, linking central London to its notorious South Bank, home of the Tate Modern by Swiss minimalists Herzog

and de Meuron. Here the relationship of the architecture to the water is fairly predictable: the span merely re-enacts the age-old dialectic of structure and ground. The water is implicit, rather than explicit as in Diller + Scofidio's Blur.

The question of sublimity (a surplus) is something of a red herring throughout the thematic and conceptual operations of these projects, which were selected by Lewis.Tsurumaki.Lewis. The liminal-subliminal dialectical nature of much of the work—and the theoretical elan of the studios involved—is one unacknowledged theme among others. An architectural surrationality is suggested but deferred. An unintentional theme is the unevenness of the ways these high-concept projects engage the theme. The Holl-Van Valkenburgh building filters water and educates the public about ecology at the same time in a tubular stainless steel structure shaped like water in flow. But the building is trapped in a series of overly illustrative, geometrically-shaped landscape gardens. MVRDV's four-unit villa is an architectural canard, a squat-legged structure standing in the water though it suggests an unusual way to reclaim needed marshland providing housing on top and public space on platforms below. Given the intent of the exhibition, one is tempted to punch the fire alarm and throw the sprinkler system into play, producing a glorious meltdown.

*Gavin Keeney is the author of Contemporary American Landscape Architecture.*





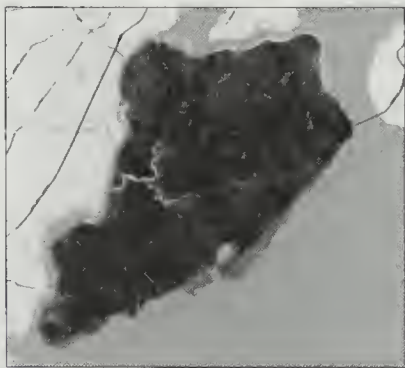
Ian McHarg



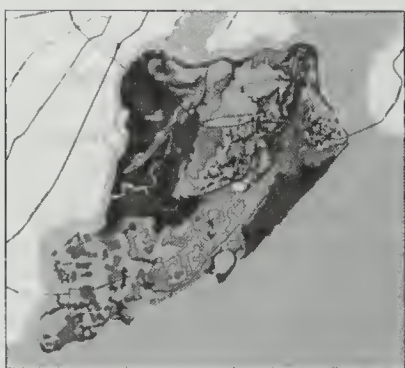
*Design With Nature*, by Ian McHarg, John Wiley & Sons, special edition 1992, 197 pages, 11x11, 200 drawings, 150 black and white photos, paper, \$49.85



*Staten Island studies, existing vegetation*  
Design With Nature



*Staten Island studies, existing wildlife habitats*, Design With Nature



*Staten Island studies, soil limitations water table*, Design With Nature

## Post-McHarg

by Gavin Keeney

There were two explosions in the late 1960s that blew the doors off the comfortable carriage that architecture and landscape architecture had been traveling in up till that moment—*Complexity & Contradiction in Architecture* (1966) and *Design with Nature* (1969). The alleged culprits or blackguards (postmodern highwaymen) were Robert Venturi and Ian McHarg, though ideas are always in the air, and these two merely brought them down to earth.

I never write criticism in the first person, but the recent passing of **Ian McHarg** (on March 5, 2001) warrants an exception, for no other reason than that his impact on landscape architecture was personal for me and for so many others—well after he published his broadside on human despoliation of the environment by design.

My first encounter with McHargian theory occurred at Cornell, where I had gone for graduate studies in landscape architecture in the late 1980s. I was alerted to his eminent place in environmental design by one of his former students from the University of Pennsylvania, who had also worked in the office of Wallace McHarg Roberts and Todd, McHarg's former office (he was scandalously kicked out in the 1970s). McHarg started the landscape architecture program at Penn in the late 1950s. His legacy, twenty years running by the time of my encounter, was in decline with the onslaught of Landscape Architecture as Fine Art, a 1980s phenomenon. McHarg's system of ecological planning, utilizing a system of strategic overlays,

was considered, well, a problem then. It was, after all, willfully anti-humanistic (as was his book) and could not be summoned to support willfully ironic, conceptual, or idealistic design idioms. There was an out-of-sync Presbyterian edge to it all. He had become the archdruid of ecologically correct design. His impact had in many ways produced a schism in the profession. On one hand were the artistes, on the other the environmentalists.

Today, in these post-ecological times, McHarg's impact echoes throughout the current craze for so-called pragmatic design, however slippery a slope this may be, and in the highly suspect convergence of mapping, diagrammatics, sustainable design, and systems theory.

Venturi and McHarg represent two badly assimilated forms of postmodernism. Venturi's variant led to some of the most contentious (virulent) design work in architecture since the style wars of the late 1800s, and McHarg's fostered an extreme form of exclusionary planning and design that demolished all vestiges of the idealistic quest for an Absolute that effectively humanized or subsumed all that might be termed "natural"—the Achilles' heel of Modernist architecture.

It was not until 2000 that I actually met Ian McHarg, while I was teaching landscape history and theory at Penn. I would see him ambling round the hallways of Meyerson Hall with an oxygen tank in tow and greet him in the Xerox room. He had just received a huge grant from the Japanese and was complaining about the taxes. I suggested that he could give it to me to avoid the taxes. He was playful and charming and not the cur-

mudgeon he had been made out to be, at least in this context. His rhetoric, in *Design with Nature*, had been a calculated assault on the self-centered nature of the design professions. Perhaps McHarg understood, more than we, that the Hegelian synthesis would not proceed to anything worthwhile if we effectively destroyed the planet in the process. Apocalypse or synthesis? McHarg chose the latter.

Now the earth shall resynthesize his atoms, and he shall be plunged back into the primordial soup of things. We underestimate his significance if we expect that "post-McHarg" means a return to the bad old days of design against nature. His work anticipated GIS and the vast land-planning systems in play today. It did not anticipate the ad hoc material operations of the poststructuralists or the new urbanists, who both probably dismiss him anyway.

## Remembering Edward T. Rogowsky

by Carol Clark



On March 18, 2001, with the sudden death of **Edward T. Rogowsky**,

New York City lost a distinguished public servant, scholar, and political activist. Ed had served as the Brooklyn Borough President's representative on the New York City Planning Commission since 1990, when its composition changed from a body with seven Mayoral appointees to one with thirteen members appointed by seven different elected officials. He was a key player in the Commission's successful transformation into a larger and more diverse entity.

A professor emeritus of political science at Brooklyn College, Ed served as the



University Coordinator for the CUNY Internship program in New York Government and Politics. Since his death, the Trustees of the City University of New York have named this excellent public affairs training system after him. Each year, it places some 300 students in positions at the City Council, in district attorneys' offices, at community planning boards, and in other public agencies. A wise and caring mentor, Ed will be remembered for his compassion, intelligence, and activism by generations of students, friends, and colleagues.

Ed was witty, charming, and a great conversationalist. As city editor and host of Metro View, CUNY Television's weekly program on urban issues, Ed's articulate voice brought insight to the discussion of complex subjects. Earlier this year, he proudly showed me the new, state-of-the-art CUNY production studios in the renovated B. Altman department store building. His own joy at the privilege of bringing individuals with disparate views together to examine the realities of urban life was always palpable.

Ed's knowledge of the city, especially his native borough of Brooklyn, was encyclopedic. Predictably, he played a prominent role in shaping recent redevelopment in Brooklyn. Here was a man rich in ideas and convictions and generous in friendship and service. The great depth and breadth of his contributions earned the admiration and affection of extended communities of people.

*Carol Clark is a former executive director of the AIA New York Chapter.*

## Harmon Goldstone

**A**rchitect and preservation advocate Harmon Hendricks Goldstone died in New York this past February at the age of 89. Goldstone was a key figure in the formation of the New York City Landmarks Preservation Commission and served as its first chairman. More than 7,000 buildings were designated for preservation during his tenure. He was known for taking great care and deliberation with the landmarks process; he was exceedingly conscious of the delicate nature of the law and wanted to ensure that hasty action wouldn't result in its one day being overturned. He was also the first architect to serve on the City Planning Commission. His firm, Goldstone & Hinz, is still in business, though Goldstone retired in the early 1990s. —K.L.G.

## Design for Patients as Customers

by Kira L. Gould

**S**ara O. Marberry, an author of *Healthcare Design* and *Innovations in Healthcare* (both published by John Wiley & Sons), discussed directions in healthcare design with members and others in March; the event was sponsored by the Health Facilities Committee and supported by Turner Construction. She focused on the "customer-friendly approach" that has recently been embraced by health care organizations. "They are finally realizing that the design of the built environment has something to do with customer satisfaction," she said.

Marberry recommended a new book by Russell C. Coile, Jr., *Futurescan 2001: A*

*Millennium Forecast of Healthcare Trends 2001-2005* (published by the Society of Healthcare Strategy and Market Development). Coile addresses many of the demographic, economic, and expectation trends that are having an impact on health care facilities. Hospital construction spending rose 20 percent in 1999, and while the 2000 numbers dipped slightly, they are expected to rise again; expansions and renovations are seen as critical to keeping patients comfortable and happy.

Perhaps more important is the trend toward de-institutionalized environments, especially as more and more data is collected regarding the impact of such factors as natural light on rates of healing. The staff, too, benefits from these more humanistic healing environments, and that's a critical issue in a time when recruiting of nursing staff, for instance, is becoming increasingly competitive. Marberry recommended that architects visit the Center for Health Design's web site ([www.healthdesign.org](http://www.healthdesign.org)) and watch for that organization's Symposium on Healthcare Design in the fall.



Edward T. Rogowsky



*Healthcare Design*, edited by Sara O. Mayberry, John Wiley & Sons, 325 pages, 8 1/2 x 11 1/4, 41 black and white photos, hard cover, \$80



*Innovations in Healthcare Design*, edited by Sara O. Mayberry, John Wiley & Sons, 306 pages, 8 1/2 x 10 1/4, 14 illustrations, 4 black and white photos, 40 color photos, hard cover, \$90



Paul Warchol

*Aga Khan University Hospital and Medical School, Karachi, Pakistan*  
*Innovations in Healthcare Design*



Harmon Goldstone



## Manufacturing in New York City?

by Suzanne Wertz, AIA

In January, the Zoning and Urban Design Committee discussed manufacturing land use and zoning in New York with **Frank Braconi**, executive director of the Citizens Housing and Planning Council; **Adam Friedman**, executive director of the New York Industrial Retention Network (NYIRN); and **Eva Hanhardt**, director of the Planning Center of the Municipal Art Society (MAS).

Hanhardt described a study of manufacturing, land use, and the New York City economy that the MAS and the Pratt Center have been working on for several years. Their major premise has been that the city's economy should accommodate both new technology businesses and manufacturing, and they've looked at mixed-use zones, industrial preservation, environmental performance, enforcement, and incentives. They studied eight areas, including Hunt's Point in the Bronx, Chelsea, Soho-Tribeca, Williamsburg-Greenpoint, Red Hook, and Long Island City. In these neighborhoods, a lot of the production strength has been in businesses serving strong city industries, such as assembly and accessories for the fashion industry, catering and food processing, stage and recording production for the theater and entertainment industry, and printing for the financial and legal sectors. Immigrants, who tend to have "hand skills" rather than language skills, have found many more job opportunities in manufacturing than in the technical industries. The study recommends industrial sanctuaries, mixed-use areas (and enforcement and environmental quality issues), industrial trusts to develop properties,

and incentives to owners and industrial tenants.

Friedman discussed a study his organization has completed of the Special Garment Center District in south midtown Manhattan. The study was commissioned by Unite, the apparel workers union. The special zoning district was created in 1987 during a strong real estate market; the policy rationale being that clustering is efficient and enhances competitive advantages. They surveyed mid-block buildings and found that the apparel industry occupancy level and number of employees remained strong (about two-thirds) despite little enforcement of the special district by the Department of Buildings. The Industrial Retention Network will be making recommendations soon.

Braconi provided counterpoint to the other two presenters. He asked why the city should want to preserve manufacturing, since the decline of manufacturing throughout the western world was characteristic of urban transformation through the twentieth century. The decline here, he noted, was not due to city policies. In fact, he said, the city was a "premiere city" in the early 1800s as a center of trade and finance without significant manufacturing. He noted that statistics showing strength of manufacturing in New York are misleading because the federal codes for manufacturing include, for example, writers in publishing and corporate headquarters employees. "Why should we spend extraordinary effort to preserve three percent of our jobs?" he asked. He recommended channeling under- and unemployed people into higher-paying growth sectors such as construction, business services, transportation and utilities, all of which offer jobs

that pay more than those in manufacturing. Retail, he added, is the only business paying less than manufacturing in New York.

These perspectives touched off a lively discussion of the desirability of diversity in the city, the difficulty of enforcement when manufacturing and commercial uses are often similar, and tax incentives offered to successful financial businesses instead of growing industries. The group also talked about the income gap in the city and how that relates to diversity. Perhaps, some argued, unionization is more critical than land use protection? A diverse economy is fundamental to the city's sustainability, it was noted, so that the city will not be forced to import everything. The labor pool is also enmeshed in the city's affordable housing problem.

## Responsibility and Architecture

by Kira L. Gould

Architect **Bruce Fowle, FAIA**, of Fox & Fowle Architects,

believes that there is some good news, and he likes to start with that. "It's now acceptable to be green. Government agencies are going green. Awareness of the impact of humanistic design on productivity is growing rapidly. New standards, such as the U.S. Green Building Council's rating system, are gaining ground. And the real estate industry is beginning to see green as a bragging right. Also, in the most recent presidential campaign, the environment was actually an issue," he noted. (This cynical writer could hardly help lamenting the fact that the sole promise the candidate who became president had made regarding the environment has already been rescinded, and he has



brusquely dismissed the Kyoto protocols altogether.) Fowle, too, had to include a little bad news: "Consumption is at an all-time high, and it appears that we need incentives and a crisis in order to change our lifestyles. The same companies that are producing ever-larger SUVs are producing efficient hybrid vehicles. We need vision, a plan, and leadership—and laws that will force us to change." The not-so-subtle subtext here is that the George W. Bush administration seems unlikely to provide any of those.

What's an architect to do? Push the practice, seek out clients who want to make a statement, and take small steps when the big ones are not possible. That's been the approach of Fox & Fowle Architects in the last few years. The firm has done its share of conventional architecture, but in the last five years, it has become known for practicing green architecture—the kind that is more efficient, less resource-consumptive, and healthier to live or work in. The completion of the city's first "green" spec office building (for the Dursts), followed by that project's aggressive marketing, has positioned the firm as a practitioner with a particular expertise in this area. Most projects succeed on a single approach; very few push the envelope in all areas at once. But that's the nature of the evolving market, Fowle said. For an education and research center in the Black Rock Forest, a tight budget meant that just a few measures were included, but he is proud that the project includes a highly efficient geothermal heating and cooling system.

Fowle is proud that his firm helped draft the Battery Park City guidelines, which request that five percent of each building's power be

derived from on-site photovoltaics, as well as calling for the use of greywater recycling, and other features. At Four Times Square (the Condé Nast building), several tactics were included, some more successful than others, but the unwillingness of tenants to follow guidelines has rendered this a disappointingly incomplete solution. The Reuters building also includes some green features, but perhaps more importantly it is designed to become more green over time. Fowle has hope for the new building for *The New York Times*, too; his firm is the local architect working with Renzo Piano, and Fowle said that under-floor air is being considered at this early stage.

Four Times Square taught Fox & Fowle a great deal. "We learned the importance of knowing what your options are, the absolutely critical nature of making this a holistic process, that there is reasonable payback to almost anything if you optimize it relative to the rest of the facility, that the up-front cost of a really green building is likely to be seven to 10 percent more than a conventional alternative."

### New York Kids: Learning by Design

**T**he New York Foundation for Architecture's Learning By Design: NY Program will hold its fifth annual exhibit this spring at The Lobby Gallery, 1155 Avenue of the Americas at 44th Street. Organizers invite members and others to join them at the opening reception on Friday, May 18, at 6:00 p.m. The show, featuring student work from the 2000-2001 school year, will be up until June 20.

This year, LBD: NY conducted programs for students

in 30 schools throughout the metropolitan area. The programs covered a wide range of themes including neighborhood history and preservation, buildings around the world, bridges, school redesign project, local landmarks, and urban design problems. Record numbers of architects, educators, and community members participated in the 11th annual City of Neighborhoods: Bridging School and Community workshop on Manhattan's Upper West Side, offered in collaboration with Cooper-Hewitt National Design Museum and Bank Street College of Education. Other workshops for educators were also offered this year through LBD: NY's partnerships with Lincoln Center Institute and the New York Landmarks Preservation Foundation.

At P.S. 114 in Brooklyn's Canarsie neighborhood, third- and fourth-grade students designed and built a miniature golf course of buildings from around the world. It will be installed in the school playground this spring. Sixth graders at P.S. 528 in Washington Heights are creating a video about their neighborhood's history, documenting existing neighborhood landmarks and proposing other notable local structures for designation. Fifth-grade students in Dobbs Ferry, New York, are creating scale models of environmentally appropriate architecture for four different climate zones they studied in social studies class. High school students at Newcomer's High School in Queens learned architectural drawing techniques to assist them with a study of their community. For more information about Learning By Design: NY, you can E-mail [lbd@aiany.org](mailto:lbd@aiany.org) or call 718-768-3365..



Bruce Fowle, FAIA



Catherine Teegarden

*Pagoda, St. Basil's Cathedral, third grade, P.S. 193, Brooklyn*



Catherine Teegarden

*House designs, fourth grade, P.S. 89, Queens*



Catherine Teegarden

*Neighborhood streetscape, fourth grade, P.S. 89, Queens*





*Hotel Sofitel New York,  
Brennan Beer Gorman/ Architects*

© Peter Mauss/Esto

## Honors

□ Skyscrapers.com has named Hotel Sofitel on West 44th Street, by **Brennan Beer Gorman/Architects'** design partner **Yann LeRoy**, as the recipient of its first annual "Best Skyscraper" award for 2000.

□ **Malcolm Holzman, FAIA**, of Hardy Holzman Pfeiffer Associates, will receive the 2001 gold medal from Tau Sigma Delta, the honor society of architecture and the allied arts.

□ Swanke Hayden Connell Architects' **Richard Carlson**, principal, will be this year's recipient of the National Arts Club's gold medal award; previous winners include artist **Frank Stella** and novelist **Tom Wolfe**.

## Career Moves

□ Pasanella + Klein Stolzman + Berg has named **Jonathan Schechter**, **Kentaro Tsubaki**, **Christine Wentz**, **Tim Witzig**, and **Lawrence Zeroth** associates.

□ The Spector Group has made **Joseph Randazzo, AIA**, a partner in the firm. In addition, **Peter W. Braverman, AIA**, **Sam Chen**, and **Ronilo Santos** were promoted to job captain; **Douglas R. Guilfoyle** and **Anastasio Tzarkas** were promoted to senior architect; **Gloria Sabella** became a project assistant; and **Tom Scotto, Jr.** became a junior architect.

□ **Francelle Lim, AIA**, is now an associate principal at Kapell and Kostow Architects.

□ **Butler Rogers Baskett** announces that **Robert D. Vuyosevich, AIA**, has become a partner; new associates are **Robert E. Belio**, **Joseph F. Bille**, **Steve Chroslowski**, **Peter Elliott**, **Camil Malouf**, and **Christopher M. McCogg**.

□ **Beyer Blinder Belle** announces new associates: **Jean M. Campbell, AIA**; **John A. Giaccio, AIA**; **Ken Yung-Kang Lee, AIA**; **Lars Moestue**; **Taylor Plessner Davis**; **Donald Recchia**; **Michael R. Satow**; **Christopher Stienon, AIA**; **Rocio Vasconez**; **Yuni Wang**; **Andrea Wickham**; and **Allen Wong**



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## DEADLINES

### May 21

Five grants will be awarded as part of the Stewardson Keefe LeBrun Travel Grant program to practicing architects who propose travel plans related to professional development. Applicants must submit a resume, statement of purpose regarding plans, and three letters of recommendation to the AIA New York Chapter, 200 Lexington Ave., New York, NY 10016. For information, call 212-683-0023 ext. 14.

### June 4

AIA/Portland, with the support of its cosponsor, the AIA New York Chapter, seeks entries for its awards program, Architecture + Energy: Building Excellence in Sustainable Design, which will recognize commercial projects in the U.S. that demonstrate successful strategies for the integration of design, sustainable principles, and conservation technology. For information and entry materials, call 503-223-6757, E-mail [aeprogram@aiaportland.com](mailto:aeprogram@aiaportland.com), or visit [www.aiaportland.com/ae/2001/entry.htm](http://www.aiaportland.com/ae/2001/entry.htm).

### June 4

Recent and prospective graduates of architecture, environmental design, landscape architecture, and urban design programs are invited to submit a portfolio and project proposal focusing on "Design and the Ecology of Public Life" for the Van Alen Institute John Dinkeloo Fellowship for two months at the American Academy of Rome. Jurors are Stan Allen, Diana Balmori, Andrew Darrell, Michael Manfredi, and Nicholas de Monchaux. For information, visit [www.vanalen.org](http://www.vanalen.org) or call 212-924-7000.

### June 15

Registration deadline for the first stage of a two-stage anonymous design competition for an expansion of the Queens Museum of Art. The competition is sponsored by the New York City Department of Design and Construction, in partnership with the City's Department of Cultural Affairs and the Queens Museum of Art. Stage I of the competition is open to all interested parties. Since it is our intent to award the project to the competition winner, Stage II finalists will only include individuals and teams licensed to practice architecture in New York State. The competition is open to individuals and teams licensed to practice architecture in New York State. For information and registration visit [www.nyc.gov/buildnyc](http://www.nyc.gov/buildnyc) or call 718-391-1779.

### November 12

Architects are invited to apply for the Arnold W. Brunner Grant to support "advanced study in some special field of architectural investigation that will most effectively contribute to the practice, teaching, or knowledge of the art and science of architecture." Applications will be available in the near future from the AIA New York Chapter, 212-683-0023, ext. 14.

### Upcoming

Proposals for participation are due for an invited international competition to develop a conceptual master plan for the end use of the Fresh Kills Landfill on Staten Island, a parcel of more than 2,000 acres (over 2 1/2 times the size of Central Park). The competition is sponsored by the Municipal Art Society of New York and the City of New York through its Department of City Planning, in association with the Departments of Sanitation, Parks and Recreation, and Cultural Affairs. Approximately five multi-disciplinary design teams will be selected to compete from an open solicitation for qualifications. Each team will receive a fee toward its participation. The City intends to negotiate and contract with the winning team for preparation of master plan documents required to guide the phased end use of the site. A series of public exhibits and workshops is planned to disseminate the competition results and ideas to the tri-state community. Bill Liskamm, FAIA, of San Francisco, will serve as the Professional Advisor for the Design Competition with Gavin Keeney, MLA, Director of Landscape Agency New York. The Request for Proposals for teams is expected to be available and posted on the web site [www.nyc.gov/freshkills](http://www.nyc.gov/freshkills) later this month. Teams are expected to be selected by mid-July and design submissions due in October. The competition winner will be chosen in November. To register your interest in participating, visit the web site listed above; for information on the competition please e-mail Bill Liskamm at [FreshKillsComp@aol.com](mailto:FreshKillsComp@aol.com).



## BEST-SELLING BOOKS

### Rizzoli Bookstore's Top 10

As of April 1, 2001

1. **Modernism Rediscovered,**  
*Pierluigi Serraino and Julius Shulman*  
(Taschen, cloth, \$39.99).
2. **10 X 10,**  
*Aaron Betsky* (Phaidon Press, cloth,  
\$59.95).
3. **Spectacular Swimming Pools,**  
*Francisco Cerver* (Watson-Guption, cloth,  
\$35)
4. **Hotel Gems of Italy,**  
*Luc Quisenberry* (D Publication, cloth,  
\$49.95).
5. **Palm Springs Weekend,**  
*Alan Hess* (Chronicle Books, cloth, \$40).
6. **New American Town House 3,**  
*James Trulove* (Watson-Guption, cloth,  
\$55).
7. **New York Guide to Recent  
Architecture,**  
*Susanna Sirefman*, (Ellipsis, paper,  
\$5.98).
8. **Mexican Architects III,**  
*(Editorial Architects of Mexico, cloth,  
\$45).*
9. **The Art & Architecture of Florence,**  
*(Könemann, cloth, \$14.95).*
10. **Richard Neutra Complete Works,**  
*Barbara Lamprecht* (Taschen, cloth,  
\$150).

### Urban Center Books' Top 10

As of April 1, 2001

1. **New York Guide to Recent  
Architecture,**  
*Susanna Sirefman*, (Ellipsis, paper,  
\$5.98).
2. **Manhattan Block By Block,**  
*John Tauranac* (Tauranac Maps, paper,  
\$14.95).
3. **AIA Guide to New York City, 4th  
Edition,**  
*Norval White & Elliot Willensky* (Three  
Rivers, paper, \$35.00).
4. **OMA + UNIVERSAL: 100% Design  
Development,**  
*Dan Wood* (A+U Publishers, paper,  
\$45.00).
5. **Architecture + Design NYC,**  
*Marisa Bartolucci* (The Understanding  
Business, paper, \$14.00).
6. **Peter Zumthor, A+U Special Edition,**  
*(Japan Architect, paper, \$69.95).*
7. **In Detail: Single Family Homes,**  
*Christian Shittich* (Birkhauser, cloth,  
\$65).
8. **Sejima + Nishizawa, El Croquis #99**  
*(El Croquis, paper, \$45).*
9. **How Cities Work,**  
*Alex Marshall* (University of Texas Press,  
paper, \$24.95).
10. **Gigon & Guyer 1989-2000,**  
*El Croquis #102,*  
*(El Croquis, paper, \$45).*



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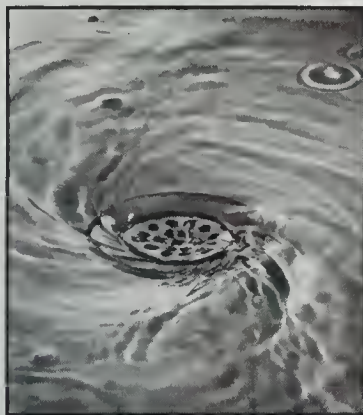
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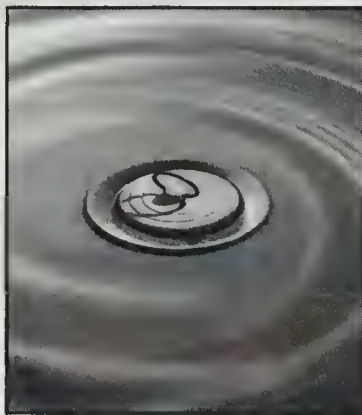


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**Fresh Kills: The Photographs**  
The Municipal Art Society  
Urban Center Galleries,  
457 Madison Ave., 212-935-3960

May 17-June 27  
**Stephen Dean: Multitudes**  
Henry Urbach Architecture,  
526 W. 26th St., 212-627-0974

May 15-June 29  
**City Limits: Young Architects Forum 2001**  
Urban Center Galleries,  
457 Madison Ave., 212-753-1722

May 23-June 21  
**Annual Cooper Union Art and  
Architecture Student Exhibit**  
Foundation Building, The Cooper Union,  
30 Cooper Square, 212-353-4214

June 21-September 11  
**Mies in Berlin**  
Museum of Modern Art,  
11 E. 53rd St., 212-708-9400

June 21-September 23  
**Mies in America**  
Whitney Museum of American Art  
945 Madison Ave., 212-570-3600

Through July 15  
**Frank Lloyd Wright and the Art of Japan:  
The Architect's Other Passion**  
Japan Society Gallery,  
333 East 47th St., 212-752-3015.

Through July 15  
**Aluminum by Design: Jewelry to Jets**  
Cooper-Hewitt National Design Museum,  
2 East 91st St., 212-849-8400

Through September 2  
**Light Screens: The Leaded Glass of  
Frank Lloyd Wright**  
American Craft Museum,  
40 West 53rd St., 212-956-3535

Through September 2  
**Origamic Architecture**  
American Craft Museum,  
40 West 53rd St., 212-956-3535

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**Architecture + Water**  
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### Achieving the Goal 534 LaGuardia Place

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Center for Architecture  
Capital Campaign Goal

#### Campaign Update

We are tremendously grateful for the new pledges received as of April 26 for the Center for Architecture:

A \$25,000 pledge from Peter Sposato, on behalf of Edwards & Zuck.

Bartholomew Voorsanger, FAIA, has increased his firm's pledge from \$5000 to \$10,000.

Thank you for supporting such an important project, guaranteed to boost the profile of New York's design, construction, and real estate community.

On May 9 the Capital Campaign Steering Committee and various individuals interested in improving the quality of New York's built environment took in breathtaking views of Central Park at Lee Harris Pomeroy's award-winning penthouse apartment at Central Park West and 89th Street. Steering Committee member Bruce Fowle, FAIA, noted that "It is time that New York, the greatest city in the world, has a place that celebrates and secures its leadership status."

The Center for Architecture is slated to get enormous exposure—to some 1,200 people—on May 17. Campaign cochair Walter A. Hunt, AIA, and A. Eugene Kohn, FAIA, will be given Special Recognition from the entire building industry for their tremendous efforts on behalf of the Center at the New York Building Congress's 80th

\$1,445,882.

Anniversary annual Leadership Awards Luncheon. The event will also honor Stephen M. Ross of The Related Companies.

Noting the high-profile recognition that the Center will receive at the luncheon, Hunt said, "Through the Center's broad outreach efforts we are creating new alliances among industry leaders and cultural figures alike to help provide for the future of New York. I am delighted to be a part of this awesome effort."

### The Activist Architect?

by Kira L. Gould

Cities are not designed by making pictures of the way they should look twenty years from now. They are created by a decision-making process that goes on continuously, day after day," wrote **Jonathan Barnett, FAIA**, in *An Introduction to Urban Design* (Harper & Row). "If people trained as designers are to influence the shape of the city, they need both a strong vision of what ought to happen and the opportunity to be present when the critical decisions are being made."

Barnett wrote that two decades ago, and it remains true—and somewhat painful for New York City architects. Barnett worked for the New York City Planning Department under the John V. Lindsey administration. In those days, Barnett and his colleagues answered the phone at the department by saying "Urban Design Group," which, as he says, seemed at the time a radical act. It would certainly still be so today. **Arthur Rosenblatt, FAIA**, who was deputy parks commissioner (under Thomas Hoving) during the Lindsey administration, recalls that "There were, at one time, many architects in important cabinet posts in the mayor's office. It's long overdue that we reaffirm our leadership as astute observers in the city. Unfortunately, many of those opportunities have disappeared in terms of appointed positions."

During Lindsey's term, the mayor appointed an urban design task force, chaired by William Paley of CBS, that included architects **Philip Johnson, I.M. Pei, Jacquelin Robertson**, and **Robert A.M. Stern**. Their report, drafted by architecture critic **Walter McQuade**, lamented the

decline of civic architecture and called for a renewed appreciation of design. Many architects, planners, and those in allied professions would like to see the raising of a collective voice again, even if not from within an administration.

"We used to do more policy statements on events taking place in the city," Rosenblatt said. "Architects have become more timid. There's so little demonstration of courage these days. It's as if architects are afraid they'll offend someone! The current lack of involvement is visible, I think, in the lack of capital initiatives that have been undertaken in the last eight years," he said. He is hopeful, though, and mentions a renewed and growing interest in civic engagement among architects. "The chapter is organizing to deal with this. It's important for us to work hard, now, to reaffirm our leadership in the building process."

One way to heighten the dialogue is to insist that the candidates for mayor address these issues before they get into office. **Richard Kahan** of the Urban Assembly is the AIA New York Chapter Board of Directors' lay member, and he is organizing a moderated forum with the candidates, to be cosponsored by the Architectural League of New York in June. "The first objective is to encourage the candidates to think about these issues," he said. "We want to re-institutionalize the concern for architecture and the quality of the built environment and urban design as major considerations. The city has been dealing with issues of economic development and that's important, but these other issues need attention, too." He hopes that the candidates will address the ongoing discussion about whether, as a

global city, New York is generating its share of great architecture. "The last time we thought about master planning for New York was during the Lindsey administration. I'd like to promote a discussion of what a plan might do, whether it's time for one again, and if so, what kind of impact it could have."

### An Architect at Landmarks

To replace Jennifer J. Raab (who is becoming president of Hunter College), Mayor Rudolph Giuliani has appointed **Sherida E. Paulsen, AIA**, a principal at Pasanella + Klein Stolzman + Berg, chair of the New York City Landmarks Commission.

### Scholarship Winners

□ The Richard Morris Hunt Fellowship has been awarded to **Raymond Plumey, AIA**, for in-depth study of historic preservation and restoration philosophy in France.

□ The Douglas Haskell Awards were founded to encourage fine student writing on architecture and design. The 2001 winners are **Jeff Seabold** of Mississippi State University, **Shavon Charlot** of Tulane University, and **Tobias Sullivan** of Miami University.

□ The Eleanor Allwork Scholarship Program 2001 awards will be given to **Tao Sule** of Cooper Union, **Paiboon Jiraprasertkun** of Pratt Institute, **Jolie Kerns** of Columbia University, **Yosef Melamed** of City College, and **Joshua Uhl** of Columbia University.

### Thank You!

To Tony Shirripa and Mancini Duffy for the donation of a computer for use in the Chapter offices.



## THE LAST WORD ON WAR OF THE WOR(L)DS



Margaret Helfand,  
FAIA

Architecture is mostly a visual art, but of course it's also about ideas. And

ideas need to be put into words to be shared. So it's exciting to see more

words in print on architecture these days. But are they covering all the bases?

We are committed to addressing that question this year.

It's every architect's favorite sport to complain about how *The New York Times* discusses (or fails to discuss) architecture in its pages. What should we expect our city's major newspaper (which is also read around the country) to say about architecture, buildings, interiors, public spaces, and planning initiatives? And where should we expect to see it: in the arts section, the news section, or the editorial pages? Shouldn't we see at least one major article on architecture or urban design in the Sunday edition every week? (How many articles are there on art, theater, and film?)

If we compare column inches devoted to business (now we have two business sections) against architecture, we can see how peripheral our profession has become. One would assume this reflects a low level of interest among the readership. I question the validity of this. We know New Yorkers care about the quality of life in their city, and about their personal surroundings at home and at work. They may not all be passionately devoted to following the latest debate about whether the New Urbanism or New Pragmatism are hoaxes or not, but they do notice and appreciate the "new" Grand Central Terminal and the LVMH Tower.

We need the *Times* to elevate the level of awareness—and discourse—among its readers if we are to continue to raise the level of expectation about architecture and urban design in this city. We need more discussion, as we had regarding the Con Edison development site, about projects that include quality architecture in their business plans. By making these initiatives more visible to the public we can encourage other developers and our public policy makers in City Hall and on the City Council to see that good design has a market, and thus a value.

We also need a strong advocate on the editorial board of the newspaper. Nearly every politician and businessperson in this city reads the editorials on a daily basis. When is the last time you saw an editorial advocating a position on architecture or urban design in New York?

May 2, 5:30 p.m.

Public Architecture, 6th floor

May 3, 8:30 a.m.

Professional Practice, 6th floor

May 4, 8:00 a.m.

Architecture for Justice, 6th floor

May 7, 6:00 p.m.

Housing, 6th floor

May 8, 4:30 p.m.

Learning By Design: NY, 6th floor

May 9, 6:00 p.m.

Environment, 6th floor

May 16, 4:00 p.m.

Roundtable, 6th floor

May 16, 6:00 p.m.

Architecture Dialogue, 6th floor

May 16, 6:00 p.m.

Health Care Facilities, 1st floor

May 17, 12:30 p.m.

Marketing and Public Relations,  
Kenne Shepherd, 18 East 16th Street

May 18, 8:00 a.m.

Zoning and Urban Design, 6th floor

June 1, 8:00 a.m.

Architecture for Justice, 6th floor

June 4, 6:00 p.m.

Housing, 6th floor

June 6, 5:30 p.m.

Public Architecture, 6th floor

June 7, 8:30 a.m.

Professional Practice, 6th floor

June 12, 4:30 p.m.

Learning By Design: NY/Brooklyn,  
6th floor

June 13, 6:00 p.m.

Architecture Dialogue, 6th floor

June 14, 12:30 p.m.

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June 15, 8:00 a.m.

Zoning and Urban Design, 6th floor

June 20, 4:00 p.m.

Roundtable, 6th floor

June 20, 6:00 p.m.

Health Care Facilities, 1st floor



MAY

15

Tuesday

**Lecture: Streamline Modernism**

With Luis Henriquez, ASISD, President of Design America. The first annual Gil Oberfield Memorial Lecture. Cosponsored by the Interiors Committee, Sander Partnership, and Shaw Industries. 6 P.M. The New York School of Interior Design Auditorium, 170 East 70th St. RSVP to Keith Rosen 212-468-4437. \$10. 2 CES/LUs.

17-19

Thursday-Sunday

**AIA National Convention Expo 2001**  
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The premier convention and exposition for architects and affiliated design and construction industry professionals. To register, visit [www.aiaconvention2001.com](http://www.aiaconvention2001.com) or call Dina Lachini, 617-859-4467. \$325 ( \$125 pre-registered members) Up to 18 CES/LUs.

17

Thursday

**Panel discussion: The Airstream:  
Exploring the Open Road**

With Grace Jeffers, Jim Huff, Christopher Deam, and others. 6:30-9 P.M. Cooper-Hewitt National Design Museum, 2 E. 91st St. For information, call 212-849-8400. \$25 (\$20 for members).

**Lecture: Teddy Cruz and  
Thaddeus Briner**

Sponsored by the Architectural League Young Architects Forum. 6:30 p.m. Urban Center Galleries, 457 Madison Ave. For information, call 212-753-1722. \$7 (Free for League members).

18

Friday

**Lecture: Ecological Design:  
Understanding Wetlands**

With Don Ferlow, professional wetland scientist and landscape architect. 10 A.M.-3 P.M. The Watson Building at the New York Botanical Garden, 200th Street and Kazimiroff Blvd., Bronx. For information, call 718-817-8747. \$58.

18

Friday

**Exhibit opening: Learning By Design: NY  
Student Work**

With work from the 2000-2001 school year. The Lobby Gallery, 1155 Ave. of the Americas. 6 P.M. Call 718-768-3365 with questions. Free.

22

Tuesday

**Opening: Cooper Union Art and  
Architecture Student Exhibition**

With work by more than 400 students. 5 P.M. Foundation Building, Cooper Union. For information, call 212-353-4214. Free.

**Lecture: Architecture Dialogues,  
Jeffery Kipnis**

Sponsored by the Whitney Museum. 7 P.M. 945 Madison Ave. To register call 1-877-WHITNEY. \$8 (Seniors, students and Whitney members \$6).

23

Wednesday

**Annual AIA New York Chapter  
Spring Party**

The Lightship Fryling Pan, Pier 63, W. 22nd St. 6 P.M. To reserve, call 212-683-0023 ext. 21. \$25 (includes light food and two drinks).

24

Thursday

**Panel Discussion: New York City's  
Housing Crisis: Has It Always Been  
Here? Will It Ever Go Away?**

With Yolanda Garcia, Kim Hopper, Peter Marcuse, Peter Salins, Douglass Turetsky, Kathryn Wylde, and Richard Plunz. Sponsored by CUNY, The Graduate Center. 6:30 P.M. 365 Fifth Ave. To register call 212-817-8215. Free. 2 CES /LUs.

**Lecture: Petra Kempf and nArchitects  
(Eric Bunge and Mimi Hoang)**

Sponsored by the Architectural League Young Architects Forum. 6:30 p.m. Urban Center Galleries, 457 Madison Ave. For information, call 212-753-1722. \$7 (Free for League members).

30

Wednesday

**Panel discussion: Fresh Kills Landfill:  
A Complex Environment**

With Alfred Levine, Phillip Gleason, Wendi Goldsmith, and others. Cosponsored by the College of Staten Island Center for Environmental Science and the Municipal Art Society. 6:30 P.M. College of Staten Island, Center for the Arts, Building 1P, Recital Hall, 2800 Victory Blvd. To reserve, call 212-935-3960. Free.

31

Thursday

**Lecture: Servo (Chris Perry, David  
Erdman, Marcelyn Gow and Uirika  
Karlsson) and Manifold (Eric Worcester)**

Sponsored by the Architectural League Young Architects Forum. 6:30 p.m. Urban Center Galleries, 457 Madison Ave. For information, call 212-753-1722. \$7 (Free for League members).

JUNE

6

Wednesday

**Panel discussion: Looking Forward:  
Models for Long-Term Management  
of Fresh Kills**

With Brendan Sexton, Marc Matsil, Anthony DeLuca, and others. Sponsored by the Municipal Art Society. 6 P.M. Urban Center, 457 Madison Ave. To reserve, call 212-935-3960. Free.

7-10

Thursday-Sunday

**Conference: CNU IX: From  
Neighborhood to Region**

The Congress for New Urbanism. With Jonathan Barnett, Andres Duany, Peter Calthorpe, and others. 7:30 A.M. - 11 P.M. Park Central Hotel. For information, call Jim Moore at 415-495-2255. \$450 (plus \$150 for membership) or \$225 per day.

7

Thursday

**Lecture: New York Courts Construction**

With discussion of completed, ongoing, and future projects. Sponsored by the Committee on Architecture for Justice. 6 P.M. The landmark (and recently restored) Appellate Court of the New York Supreme Court, 27 Madison Ave. Call to RSVP, 212-683-0023 ext. 21.

14

Thursday

**Seminar: Web Marketing:**

**Strategies and Implementation (Part II)**  
Focusing on technology and implementation techniques needed to fulfill a successful web marketing effort. Sponsored by the Marketing and Public Relations Committee and the Information Technology Committee. 6 P.M. Location to be determined. For information, please contact Joy Habian, 212-836-4905. \$30 (\$20 for AIA members). 2 CES/LUs.

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Tuesday

**Lecture: Risk Management  
in a Busy Environment**

With Jerry Farquahr of CNA Shinnerer and respondent Michael Zetlin, partner at Zetlin and Chiara and AIA New York Chapter counsel. Sponsored by the Professional Practice Committee. 200 Lexington Ave., First Floor Conference Center. 6 P.M. To reserve, call 212-683-0023 ext. 21. \$10 (\$5 for AIA members). 2 CES/LUs.

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Wednesday

**134th Annual Meeting of the  
AIA New York Chapter**

Includes presentation of awards and announcement of 2002 board and committee appointments, followed by the new executive director's reception. 6 P.M. New School University's Tishman Auditorium, 66 W. 12th St. Free.

For updated calendar information, visit the Chapter's website, at [www.aiany.org](http://www.aiany.org)

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# OCULUS

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Le Corbusier Drawings  
at Princeton

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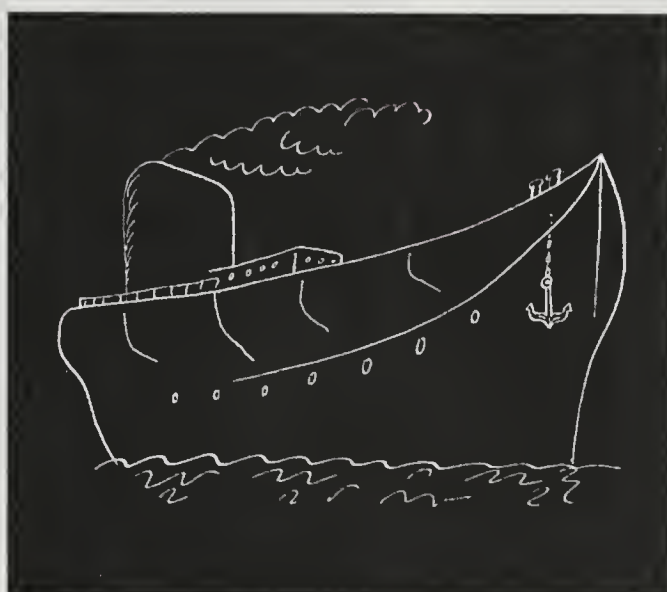
Reassessing Mies  
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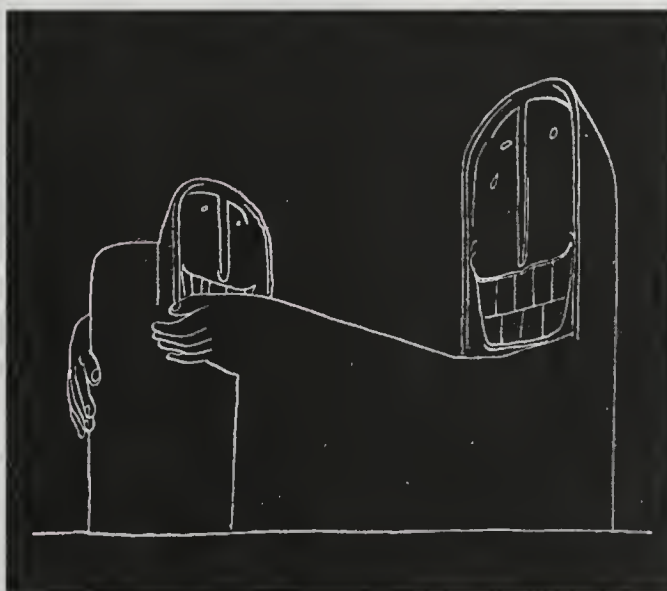
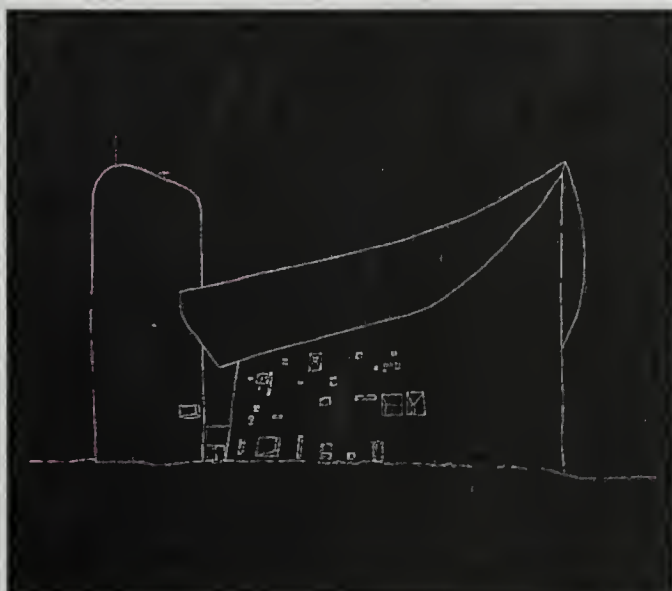
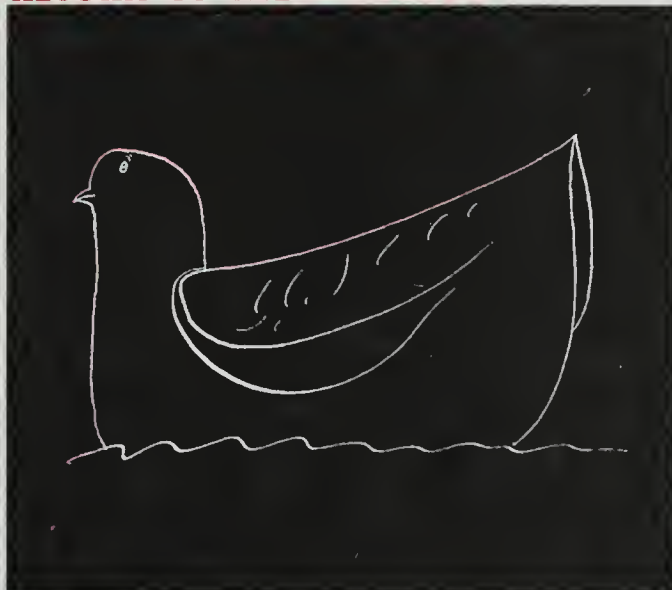
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Modernism at Yale

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Architecture + Water  
at the Van Alen



## RETURN OF THE MODERNS



Ronchamp drawings by Hillel Schocken. Metaphorical analysis showing multiple codes. Popular and elite, stereotyped and hermetic, a building that cuts across the usual boundaries of taste and culture



Volume 63, Number 9, May/June 2001

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OCULUS, published ten times a year, September through June, is a benefit of AIA New York Chapter membership. Public membership is \$60, or a year's subscription to OCULUS is \$40. Send a check and your mailing address to OCULUS subscriptions, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

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ON THE DRAWING BOARDS

Galician Cultural Center, by Eisenman Architects with Laurie Olin; Memorial to the Murdered Jews of Europe in Berlin, by Peter Eisenman. Pritzker Prize for Jacques Herzog and Pierre de Meuron; Wexner Prize for Renzo Piano.

Local Winners: Diller+Scofidio for the Institute of Contemporary Art in Boston; Marble Fairbanks in the Chicago public school competition; Smith-Miller+ Hawkinson's Museum of Women in Lower Manhattan; Steven Holl Architects for Cornell University's College of Architecture, Art and Planning (Tod Williams Billie Tsien and Associates, Peter Zumthor, and Morphosis finalists); Deborah Berke, Diller + Scofidio, Maya Lin, and Weisz + Yoes finalists for the Sculpture Center; Hardy Holzman Pfeiffer, Polshek Partnership, Smith-Miller + Hawkinson, Machado and Silvetti, and Rick Mather finalists for the Virginia Museum of Arts. Resolution: 4 Architecture's outdoor theater in Columbia, South Carolina. Jeffrey Berman's Audubon Hall at the Museum of Natural History; Muhlenberg Branch Library, by R.M. Kliment and Frances Halsband.

Boyd Hall, Plymouth State University, Mitchell/Giurgola and Banwell Architects; Patuxent River Naval Air Museum, by Mitchell/Giurgola; Columbia Memorial Hospital, in Hudson, New York, by Donald Blair Architects; New Island Hospital in Bethpage and St. Joseph's Medical Center in Yonkers, by Shaynak Thalmayr Architects. Malling Soho: destruction of Gluckman Mayner's YSL Boutique,

Janson Goldstein's Emporio Armani; Shiro Miura's R by 45 RPM; Peter Budeiri and Xavier Llongueras' Otto Tootsi Plohound store. Gluckman Mayner's Crystal Grotto spa in Sedona, Arizona. Swanke Hayden Connell's IsBank in Istanbul.

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## RETURN OF THE MODERNS

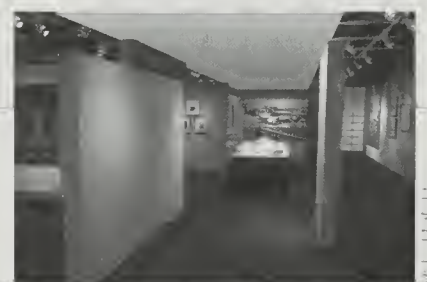
Who would have guessed that the twenty-first century would begin with a fixation on the beginning of the twentieth? Early modern architects thought they were forging a permanent revolution, with a "style to end all styles" and the means to change the world. And if Le Corbusier, Mies, Frank Lloyd Wright, and their contemporaries were disappointed to see their radical visions symbolizing postwar corporate culture, what would they think of an academic conference devoted to "Saving Corporate Modernism"? The whole (and often valid) modern preservation movement is antithetical to the thinking that set the modern movement in motion.

But here we are with an exhibition of Le Corbusier's drawings at Princeton, a major new book on Corb's life and work, two different Frank Lloyd Wright shows in New York at the same time, and massive retrospectives of Mies van der Rohe's work about to open at the Museum of Modern Art and Whitney Museum, all accompanied by scholarly articles, discussions, and debates that began even before the shows were on the walls. All over town architects, historians, and curators are mining the recent past.

Clearly, modern architecture is both less time-bound and more subject to historical canonization than its inventors intended. The future turns out to be more like the past than they thought—as well as more different. And in this time of rapid technological change (which resembles that period a hundred years ago when telephones, telegraphs, subways, ocean liners, automobiles, and airplanes suddenly began to bring the world closer together), historic modern forms are comforting. They even seem appropriate, since similar curves and streamlines appear again and again to connote the future, as the FRAC collection exhibitions this winter showed. So do themes like collaboration and the overlapping of architecture and landscape, which emerged at the Mies symposium, the corporate modernism conference, and at the Van Alen Institute's very contemporary "Architecture + Water" exhibition. But despite all the much-discussed teamwork and functionality that new- and old-modern projects require, it is the individual creative act in master works and masterpieces that continues to fascinate and inspire decades after the original purposes for which they were built have ceased to exist.



*Seagram Building, Mies van der Rohe*



*"Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion,"  
Japan Society, Inline Architects*



*The Chapel at Ronchamp, Le Corbusier*



*"Saving Corporate Modernism," Yale  
University Art and Architecture Building*



*"Architecture + Water," Van Alen  
Institute, Lewis Tsormaki Lewis*

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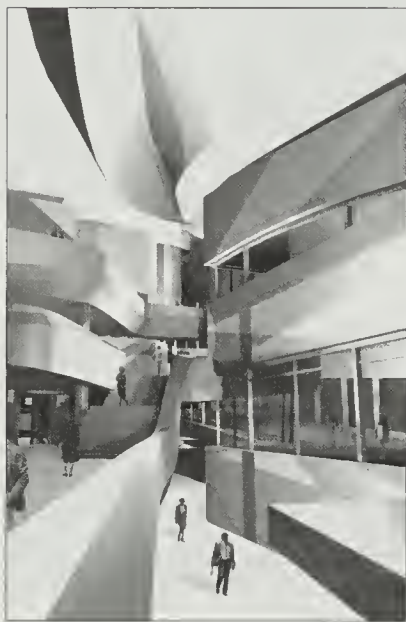
Visko Hatfield

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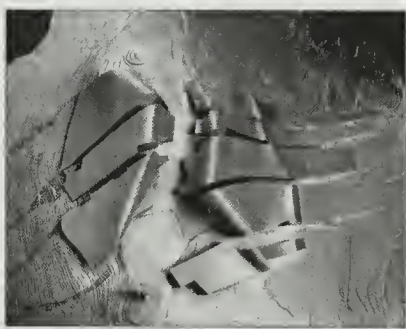




*Interior Perspective, Music Theater,  
City of Culture of Galicia, Spain,  
Eisenman Architects*



*Lobby, City of Culture of Galicia,  
Spain, Eisenman Architects*



*Site Model, City of Culture of Galicia,  
Spain, Eisenman Architects*



*Competition model,  
City of Culture of Galicia,  
Spain, Eisenman Architects*

## Galicia's Answer to Bilbao?

by Craig Kellogg

In February, construction began on **Peter Eisenman's** 810,000-square-foot cultural complex for the Spanish region of Galicia. Publicists portray the \$125 million La Ciudad de la Cultura de Galicia (City of Culture of Galicia) as a tourist destination, much like the Guggenheim Bilbao. The 173-acre site is located two miles outside Santiago de Compostela, the region's capital city, on a 3,000-foot-high mountaintop to be landscaped by **Laurie Olin**. Six new buildings clad in native stone will shelter a regional history museum, a center for new technology, screening rooms, a music theater, a library for one million books, a periodicals archive, and an administration building. Completion is expected by 2004.

Determining the program to be "a call for modern and secular pilgrimage," Eisenman transposed the historic core of Santiago de Compostela (a longtime stop for pilgrims) onto a computer map of his sloping site. The resulting three-dimensional diagram, which showed the streets warped after the topography of the hill had been pushed up through them, supplied the basic volumes. Fingerlike streets cut through the masses, to serve as spaces between buildings, walkways, and an arroyo-like plaza. Alongside a 20x30-meter structural grid, an irregular secondary grid of columns for the buildings is based on the warping of the straight lines from the old-city diagram.

Eisenman's buildings conceal their functions to encourage open-ended readings and to allow programming to evolve freely. Since it is closest to tour buses and the parking

lot, the 122,000-square-foot Galician Library will be the front door of the complex. Inside, a multimedia exhibit, "The Road to Galicia," will provide orientation. It will open onto the library's covered pedestrian street. The principal public spaces of the library—a 16,000-square-foot reading room, a virtual library, a multimedia room, and the information/reference desk—are on the same level as the multimedia exhibit.

Eisenman has treated the buildings as pairs. Companion to the library is the Periodicals Archive. Also at plaza level are the main public functions of the 172,000-square-foot Museum of Galician History. Museum retail and artisans' workshops face a pedestrian street. Tiered galleries for permanent exhibitions rise from the plaza level; temporary exhibits will be housed on the level below.

A 6,500-square-foot stage inside the Music Theater will accommodate opera, ballet, concerts, lectures, and meetings. The hall will seat 1,500 people. Paired across a shared pedestrian street sits the 50,000-square-foot administration facility. Designed for large assemblies, the building will have catering facilities and two large lecture halls. A reception room will accommodate 1,000 people for cocktails or 300 for seated dinners. Administrative offices will be on the second and third levels.

The New Technologies Center (135,000 square feet) will house flexible galleries for emerging media technologies, an area with entertainments such as video games, and a multimedia archive with screening rooms and research facilities. Galleries will span three levels and may

someday accommodate an IMAX-type theater. The building will have two public entrances at plaza level, with retail adjacent. Although its archival and educational components are one level below the plaza, they will have a secure public entrance thanks to the slope of the site.

Eisenman was awarded the architectural commission following a 1999 competition with **Ricardo Bofill, José Manuel Gallego, Annette Gigon and Mike Guyer, Steven Holl, Rem Koolhaas, Daniel Liebeskind, Juan Navarro, Jean Nouvel, Dominique Perrault, and César Portela.**

In December 2001, construction will begin in Berlin on another Eisenman project, his Memorial to the Murdered Jews of Europe, commissioned by the German Bundestag. Peter Eisenman was also elected this spring as a Fellow of the American Academy of Arts and Letters.

## Highest Honors

This year's Pritzker Prize is being awarded, on May 7, to **Jacques Herzog and Pierre de Meuron**, the first pair of architects to receive the honor. The partners, based in Basel, Switzerland, recently completed the addition to the Tate Modern on London's South Bank and are working on expansions of the Walker Art Center in Minneapolis and the de Young Museum in San Francisco, and on the Astor Hotel in Greenwich Village in collaboration with Rem Koolhaas.

□ In April, **Renzo Piano** was presented the ninth Wexner Prize, a \$50,000 award. Piano's upcoming New York project, a skyscraper for the *Times* (with Fox & Fowle), is not the only American commission on his boards. He has also been tapped for work on The Art Institute of Chicago,



the Harvard Art Museums, the Nasher Sculpture Centre in Dallas, Atlanta's Woodruff Arts Center, the California Academy of Sciences, and Manhattan's Morgan Library auditorium.

### Hometown Heroes

New York firms have won recently announced competitions in Boston, Chicago, Battery Park City, and Ithaca.

**Diller + Scofidio** has been selected to design the Institute of Contemporary Art in Boston (OCULUS, February 2001, p. 5). Although **Marble Fairbanks** entered the open competition for one of two Chicago schools in a contest with invited contenders, the firm easily won one of the two commissions (Koning Eizenberg, an invited firm, won the other (OCULUS, April 2001, p. 4). **Smith-Miller + Hawkinson** was chosen to design the Museum of Women and Leadership Center in Lower Manhattan (OCULUS, March 2000, p. 5).

□ **Steven Holl Architects** won an invited competition to design a \$25 million building for Cornell University's College of Architecture, Art and Planning. Other finalists were **Tod Williams Billie Tsien and Associates**, also of New York, **Peter Zumthor**, of Switzerland, and **Morphosis**, of Santa Monica, California.

□ Finalists in an invited competition to design a new home for the Sculpture Center in an old heavy industrial building in Long Island City between P.S.1 and MoMA Queens are **Deborah Berke, Diller + Scofidio, Maya Lin**, and **Weisz + Yoes**. The not-for-profit gallery is selling the building it currently owns on East 69th Street.

□ The Virginia Museum of Fine Arts has shortlisted five firms to develop plans for a parking deck, sculpture garden, expansion, and renovation

of its existing facility at The Boulevard and Grove Avenue, in Richmond. Three of the five firms are from New York: **Hardy Holzman Pfeiffer Associates**, **Polshek Partnership**, and **Smith-Miller + Hawkinson Architects** will compete with **Machado and Silveti Associates**, of Boston, and London's **Rick Mather Architects** for the commission.

Hardy Holzman Pfeiffer designed the Virginia Museum's West Wing, which opened in 1985. Current expansion plans will add 132,000 square feet of space to the existing 380,000-square-foot building, parking for 625 cars, and an enhanced landscape setting for the museum. Architect **Paul Spencer Byard**, director of the Columbia University Preservation Program, is serving as a special advisor for selection of the architect. Byard's 1998 book, *The Architecture of Additions*, remains a major study of the special considerations for expanding institutions within an architectural context.

□ On the advice of jurors **Thomas Pfifer** and **Laurie Olin**, a committee in Columbia, South Carolina, has hired the winning firm from a design competition for a \$1.5 million amphitheater in the woods there. The two-year campaign by architects **Resolution: 4 Architecture**, which should break ground in 2002, will transform a sloping site in a heavily wooded local park. Theater visitors will descend a new path and cross a creek using a bridge designed by the architects. The view from this bridge should show footlights glinting through the back of a slotted teak box built around the stage beyond. For the audience, fixed teak benches are to be terraced into the landscape, with translucent polycarbon-

ate panels suspended overhead to offer rain protection. Extending into the landscape behind the fixed seating, a hillside may offer patrons the chance to view performances from picnic blankets spread on the ground. A movable wall behind performers on-stage will open to reveal the forest as a backdrop.

### Local Culture

In the course of his ongoing work for the Museum of Natural History, **Jeffrey Berman** is restoring Audubon Hall for its possible return to public use as a gallery displaying art, drawings, and prints by John James Audubon. In another section of the museum, a \$4 million, 14,000-square-foot campaign has added nearly three floors of storage space above Meteorite Hall. He installed the new floors at mezzanine level in formerly double-height galleries built at the turn of the last century. Finishes in the storage areas were selected to be easily cleanable and to minimize the presence of insects. Solid rather than hollow construction eliminates places for bugs to hide and breed. Floors of epoxy are monolithic and waterproof. To minimize dust, intumescent paint was substituted for less-expensive spray-on fireproofing. Special seals on historic-looking wood windows control moisture infiltration.

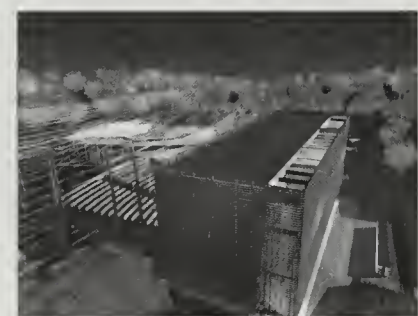
□ **R.M. Kliment and Frances Halsband Architects** has reinterpreted the 1906 Muhlenberg branch of the New York Public Library, on 23rd Street in Chelsea. The 12,000-square-foot edifice, designed originally by Carrère and Hastings, was renovated through the Adopt-A-Branch program, which encourages major private donors to assist with publicly funded projects. (A single benefactor contributed \$500,000 of the total



*Cornell University College of Architecture, Ithaca, Steven Holl Architects*



*Purves Street Press, Long Island City, future home of The Sculpture Center*



*Nature's Theater, Columbia, South Carolina, Resolution: 4 Architecture*



*Nature's Theater, Columbia, South Carolina, Resolution: 4 Architecture*



*Fourth floor conference room, American Museum of Natural History, Jeffrey Berman*





*New York Public Library Muhlenberg Branch, R.M. Kliment & Frances Halsband Architects*



*Patuxent River Naval Air Museum and Visitor's Center, Lexington Park, Maryland, Mitchell/Giurgola*



*Columbia Memorial Hospital, Hudson, New York, Donald Blair Architects*



*Medical Research Laboratory and Education Building, Vanderbilt University Medical Center, Nashville, Tennessee, Donald Blair Architects*



*New Island Hospital, Bethpage, Long Island, Shaynak Thalmayr*

(\$3.3 million project cost.) Accessible public restrooms are now located throughout the building. New oak reading tables, chairs, and cabinetry—along with cork floors underfoot—evoke historic interiors. Lowered windowsills increase daylight, and a new elevator improves accessibility. High-speed telecommunications cable serves ten free public computer terminals. Electrical wiring has been updated and lighting replaced throughout. A third-floor community room now accommodates a seated audience of seventy visitors attending community forums.

□ With **Banwell Architects**, the New York firm **Mitchell/Giurgola** will reconceive Boyd Hall, on the campus of Plymouth State University, in Lebanon, New Hampshire. Boyd Hall was constructed as a multipurpose classroom building for the sciences. Now three decades later, the college offers 170 majors in the sciences (and Boyd Hall draws heavy use by non-science majors as well). Water and fire protection, mechanical, and electrical systems are all deficient, and storage space is inadequate.

Roughly a third of the renewed \$14 million facility will be housed in an addition. To take advantage of mountain views, the addition will be sited to the northeast. The main entrance to the building will be moved onto the northeast elevation (closest to the main campus), so students can enter via a stair tower. The floors are programmed so that the spaces with the most general uses—lecture halls and general classrooms, for example—are on lower levels. The chemistry facilities will be located on the top floor to allow for the maximum use of fume hoods and other ventilation systems. The

project also includes the Mark E. Sylvestre Planetarium, the New England Weather Technology Evaluation Center, departmental offices, and the 220-seat Boyd Auditorium. Completion of the project is expected next year.

Mitchell/Giurgola has also designed a new facility for the Patuxent River Naval Air Museum. The building will be located on Route 235 in Lexington Park, Maryland, outside the Patuxent River Naval Air Station.

Aerodynamic rooflines will evoke flight. The building exterior will be faced with corrugated and flat metal panels to complement the roof angles. Ultraviolet-proof glass will help protect the airplanes and other objects displayed inside from fading.

Upon entering the new 30,000-square-foot museum, visitors will see a de-skinned F/A-18E Super Hornet and have a view of the adjoining outdoor aircraft exhibit. (Planes displayed outdoors will be arrayed somewhat as if on an aircraft carrier.) Exhibit areas will not be partitioned, permitting free-flowing circulation, interactive displays, and hands-on learning. The structure will also house a 200-seat auditorium, a visitor's center, a research library, the Cedar Point History Center, conference rooms, and offices. The museum is expected to attract 125,000 visitors per year when it opens in 2004.

□ For Columbia Memorial Hospital in Hudson, New York, **Donald Blair Architects** is modernizing patient units, renovating the intensive-care unit, and developing a new main entrance. Blair is also developing a master plan for Vanderbilt University Medical Center, in Nashville, Tennessee.

□ A pair of projects for New Island Hospital, on the Hempstead Turnpike in Bethpage, will be completed by year's end. **Shaynak Thalmayr Architects** has designed an 11,230-square-foot medical/surgical suite with 36 beds. Nearby is the same firm's new two-story, 41,120-square-foot building containing an ambulatory surgery unit with 17 beds, a 16-station emergency department, and a new suite of seven operating rooms for general surgeons, orthopedists, ophthalmologists, and other specialists.

The firm recently completed interiors for two units at St. Joseph's Medical Center in Yonkers. The new M.R.I. area within the existing facility offers a soft color palette and comfortable waiting and changing areas. A separate outpatient unit for Ambulatory Surgery uses curves and crisply functional interiors to assure clients that care is up-to-date.

## Malling Soho

Gucci designer Tom Ford's recent takeover of Yves Saint Laurent Rive Gauche has apparently led to the demise of **Gluckman Mayner's** strict little Wooster Street boutique for YSL. Gluckman's excellent floor-to-ceiling scrim panels lit by fluorescent tubes have been removed, in favor of a bulky overstuffed daybed in charcoal felt. It seems Soho circa 2001 has finally sold out. As the neighborhood's few remaining art galleries run by serious dealers are being bashed down and hauled to the dump, market forces are beginning to squeeze quirky old-favorite retailers out of prime locations.



□ In what had been the long-time home of Ad-Hoc Softwares, on West Broadway at Spring Street, **Janson Goldstein** has honed a beautiful new 3,000-square-foot minimalist envelope for Emporio Armani. (Last year, Ad-Hoc slipped quietly into the Greene Street storefront Gluckman once created for Gagosian Gallery.) Amazingly, Emporio Armani has wallpapered its new boutique with tons of thin concrete blocks sourced at a yard on Long Island—each one individually sandblasted. Subtle tonal variations among the blocks are lit by concealed cold-white neon tubes set into coves in a floor of large matte-grey granite squares. Columns encased in sandblasted Lucite are lit from within, while spotlights overhead peek out from long, knife-edged slots in the white-painted ceiling.

□ On Mercer Street near Houston, a Japanese-themed shop called R by 45RPM has replaced a Hawaiian store. Along the perimeter, under a black-painted “night sky” ceiling, Kyoto-based designer **Shiro Miura** has installed rustic wooden walls topped by wood-slab eaves, in the manner of a luxe sushi shop. “Window” openings in the wood wall reveal clothing hung against the exposed brick shell of the old Soho building.

□ But, for the true, funky flip side of Downtown luxury retailing, circa 2001, walk past the department-store Minimalism of the new Chanel boutique in Soho to the strikingly understated—yet quirky and charming—Otto Tootsi Plohound shoe shop on West Broadway. With architect **Peter Budeiri**, interior designer **Xavier Llongueras** has incorporated exposed fluorescent tubes overhead, industrial work lamps aimed

at the floating display shelves of hardwood veneer, salvaged pendants over the cash-wrap, and reproduction Nelson bubble lamps as accents in a friendly scheme that sees a lot of foot traffic. Throughout the store, lively pastel panels (which obviously owe a debt to Piet Mondrian) are rendered in polished pigmented plaster. Marking the entrance to the store are a curved porcelain-tile mosaic wall (more Mondrian) and sheet-metal boxes of live bamboo.

□ Nineteen treatment rooms by **Gluckman Mayner Architects** have opened at a new 34,000-square-foot spa complex near the town of Sedona, Arizona. Gluckman’s design links the local vernacular with modernism, offering natural light, privacy, and spectacular views of 400-foot-high red-rock canyon walls at the 70-acre Enchantment Resort. An entry walkway leads visitors along a small stream that originates inside a round room within the complex—the Crystal Grotto—with an earthen floor, a domed ceiling, and an oculus aimed toward the sun at winter solstice. The spa building is organized along a 172-foot-long hallway with a timber-framed roof and a terrazzo floor. A continuous skylight defines one side of the hall; the other is punctuated by five adobe towers, which rise out of the building and are visible from across the canyon. At both ends of the hallway, floor-to-ceiling windows frame canyon views. A handful of new casitas located amid nearby cottonwood trees house 16 guest rooms with fireplaces, custom tile baths, and private walled courtyards or patios designed around interlocking landscaped courtyards that maximize privacy and views.

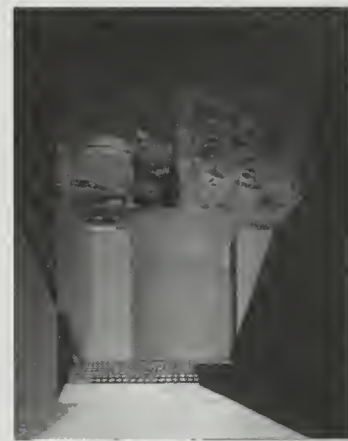
□ One of the largest financial institutions in Turkey has occupied new headquarters in the heart of Istanbul. The 2.3 million-square-foot complex for IsBank, consisting of one 50-story and two 34-story towers on a four-story podium, was designed by the New York office of **Swanke Hayden Connell Architects**. The bank turned to an American firm in part to get the best Western technology available. Life-safety, fire-safety and intensive security systems are state-of-the-art throughout.

Istanbul is situated in an earthquake zone, so seismic measures were necessary. The 50-story tower, occupied by IsBank and its holding companies, provides separate lobbies for executives and employees, as well as an entry for members of the outside community. Public access to the building is limited to the ground floor, so special lounges and visitor meeting rooms have been located on this level. Only invited guests with security clearances are permitted in the tower, which has dining rooms, a cocktail lounge, executive dining facilities, a trading room, and a formal reception room on the top floor.

A helicopter pad has been constructed atop the podium, which also houses a mall with a bookstore and retail area, a 750-seat auditorium, and an exhibit hall. The upper floors of the base include 20,000-square-foot areas suitable for trading floors, a 900-seat employee cafeteria subsidized by the bank, a 2,500-car parking area. The 34-story towers have been completely leased or purchased, and the waiting list for space remains long. Multinational tenants include Reuters International. Swanke Hayden Connell is also designing interiors for Reuters in New York.



*St. Joseph's Medical Center, Yonkers, Shaynak Thalmayr*



*Spa Complex, Sedona, Arizona, Gluckman Mayner Architects*

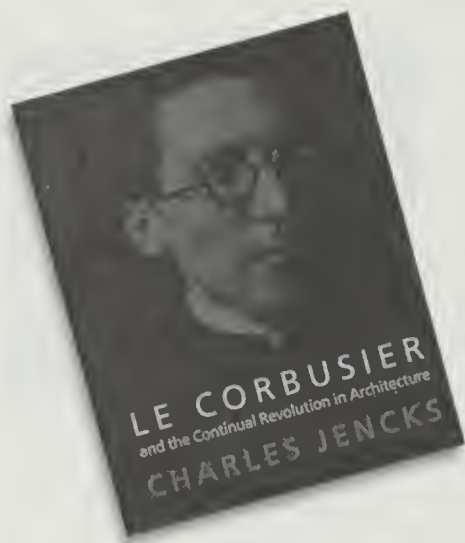


*Spa Complex, Sedona, Arizona, Gluckman Mayner Architects*



*IsBank, Istanbul, Turkey, Swanke Hayden Connell Architects*

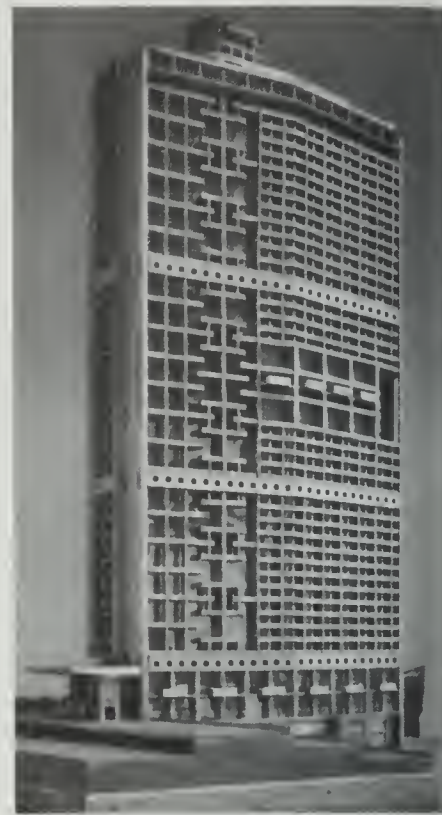




*Le Corbusier and the Continual Revolution in Architecture*, by Charles Jencks (Monacelli, 384 pages, 8 1/4 x 10 1/4, 250 illustrations, 50 in color, cloth, \$50.



Corbusier Center



left and above: Algiers Skyscraper project



## Charles Jencks on Le Corbusier

by Jayne Merkel

It must mean something when the man who identified, named, or invented every new trend in the last third of the twentieth century turns his attention to an early modern master—and not just fleeting attention this time, enough attention to produce a big, heavy, fully footnoted tome.

Charles Jencks was at Columbia University and at the Municipal Art Society in February, previewing *Le Corbusier and the Continual Revolution in Architecture* in an Urban Center Books lecture. There, he explained that his inspiration had come from the Harvard cognitive scientist Howard Gardner who has written about a certain kind of generative genius, which he calls “the exemplary creator,” in his own book, *Creating Minds* (Basic Books, 1993). Jencks heard Gardner lecture on the topic, which is explained in the book’s long subtitle, *An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi* (T. S. Eliot and Martha Graham).

“I went up to him afterwards,” Jencks said, “and told him that ‘Le Corbusier fits your definition to a tee.’ And it’s only the modern creator who is like this, not the postmodern creators who just change their thing every ten years.”

It was an interesting insight coming from Jencks, who launched the postmodern movement and belongs to the postmodern generation. Robert Venturi may have given postmodernism critical underpinnings in *Complexity and Contradiction in Architecture* (Museum of Modern Art, 1966), but it was Jencks who made it popular with *The Language of Post-Modern Architecture* (Academy Editions, 1977).

There must be something about the early modernist “protean creators” that people today sense provides guidance for the twenty-first century. It may be what Gardner describes as “continual revolution” and Jencks calls “an ability to constantly reinvent yourself,” which Le Corbusier had in spades. That ability would be useful in this time of fast technological change, which parallels the first decade of the last century when the automobile, airplane, ocean liner, telephone, transcontinental telegraph, subway

systems, and the theories of Relativity and the Subconscious all arrived at around the same time.

From the book, Jencks showed a very Jencksian chart, overlaid with architects names. It chronicled all the movements and trends in twentieth century architecture and then some (this, after all, is the man with what Peter Eisenman calls “uncanny ability to announce a new movement in architecture before it has begun”). “Le Corbusier appears in this diagram the most often,” Jencks explained. “This means he had the most influence. He invented himself over again every ten years. Some architects, like Mies and Meier and Graves, went in more or less a straight line.”

Another characteristic of protean creators is what Gardner calls “multiple intelligences,” and Le Corbusier displayed more than most of his geniuses. Corb drew and painted, planned cities, and wrote, and could improvise on the spot. He never wrote out his lectures. “When he had to define himself for the French government, he called himself a man of letters rather than an architect or a painter. He wrote 57 books,” Jencks said.

“He invented himself through the book, took his grandfather’s name,” changing it from Charles-Edouard Jeanneret to Le Corbusier.

Then, in his lecture, as he does in his book, Jencks traced Le Corbusier’s career from his childhood in the Swiss village of La Chaux-de-Fonds, where he built four villas (his first at 17) and bankrupted his father, to the end of his life when “he prefigured the high-tech movement” in the Centre Le Corbusier in Zurich. Jencks pointed out the influence of John Ruskin in the villas—the ideal of handicraft, the abstract representation of the continuum of nature—and the influence of Philibert d’Orme in the interest in mathematics which led to the modulator.

In the Voisin Plan for leveling much of historic Paris to make way for towers in a park, “he saves 24 monuments,” Jencks noted. “He says that the past is worth saving, but he saves the past by tearing down the whole context—puts the monuments on a pedestal.”

The biographer attributes some of the abrupt changes in Le Corbusier’s development to “painting and women, and the two





top: Youth and Cultural Center,  
Firminy-Vert

right: Chandigarh Meeting Hall  
background drawing: Mount Ethos,  
view of Simonos Petras,  
all by Le Corbusier



"Le Corbusier at Princeton" installation, Princeton University Art Museum,  
RUR Architecture and plusdesign

were caught up. He painted a lot of women." The white architecture of the Villa Savoye is an abstraction "still based on nature," and the raising of a dwelling on piloti is related to germ theory—an attempt to avoid the germs on the street.

In Chandigarh, the author detects a "postmodern Le Corbusier" who refers to the past and the Muslim city, "an interweaving of past, present, and future." Jencks called the High Court the architect's "most sculptural" building with collectors for rain and *brise de soleils*. He called the Assembly Building "the most important symbolic public building in the twentieth century," pointing out how the sun enters the triple height space which is "incredibly cool, an inside/outside agora space." Still, he believes Ronchamp is the masterpiece and compared it to the Sydney Opera House and Frank Gehry's Bilbao Guggenheim, as well as to various parts of the female anatomy.

## Le Corbusier Drawings at Princeton

by Deborah Gans

In 1935, as part of an American tour, Le Corbusier spoke at Princeton, employing a signature technique in which he "drew" his lectures, word and image flowing synchronically across rolls of paper. The virtuosic and elegant scrolls from those lectures are now on display at the Princeton University Art Museum through June 17. Their pictographs will be recognizable to any Corb aficionado; they are tropes he perfected through repetition. (There is archival evidence of his practicing them on small pieces of paper.) In lecture, their execution became a seemingly effortless and spontaneous performance. As in calligraphy, the gestured inflection in familiar characters gives pleasure. The lecture transcript has been lost—all the better for the frisson of intimacy with the drawn text. For the uninitiated, the exhibition includes excerpts from Le Corbusier's writings and commentaries with which some might quibble on points of fact and interpretation.

The exhibition design for "Le Corbusier at Princeton: 14-16 November 1935" by RUR architects **Jesse Reiser** and **Nona Yehia**, graphic designer **Anita Meyer** of plusdesign, and Museum

Director **Susan Taylor** provides an admirable and restrained context for the drawings. Because of their fragility, the drawings are displayed horizontally rather than hung on the wall in their original orientation. In lieu, a conventionally-laid-out Corb quote painted on the wall provides a foil for the artistic alignments of the drawn text. More quotes on transparencies set against a glowing, faux-strip window do not add up as narrative or figure, so that LC's unfolding of city, nature, optics, mass, and building appears all the more stunning. The exhibit curiously reverses the "natural" order in which the lectures occurred, placing the last scroll with breathtaking sketches of Savoye and Sextant first, to the left of the more primitive glyphs of sick cities and solar cycles drawn over the course of the first two talks. Whatever the orientation, Le Corbusier's continuous movement across scales in any direction is still hard to project.

As he once said with supreme confidence, "I kept the audience in suspense for two, three, or even four hours as they followed through the tip of my charcoal the unfolding of my ideas...Thus the audience has before its eyes, the complete unraveling of an idea."

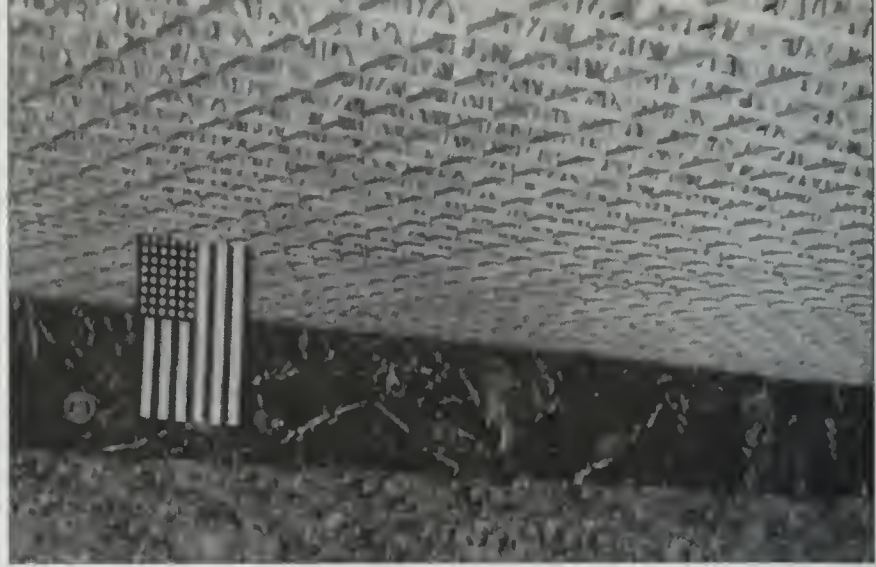
The exhibition might have made more of the student newspaper from 1935, copies of which are casually laid on a table among other books. On November 16, it reports that the Jews of Berlin have been denied the right to vote, the right to hold office and the right to have household servants younger than 35. Placed next to a similarly brief summary of Le Corbusier's lecture on urbanism, this squat column of text challenges the insularity of the college campus, which Le Corbusier found a titillating analogy to the garden of his Radiant City, and the relevance of either continuous arcadia. Perhaps here is the unintended, complete unraveling.

Deborah Gans is an architect, Pratt professor, and author of the *Le Corbusier Guide* (Princeton Architectural Press) which she has just revised and expanded as a second edition.





"Le Corbusier at Princeton" installation, Princeton University Art Museum,  
RUR Architecture and plusdesign



Collage for the Convention Hall, Chicago, 1953,  
Mies van der Rohe

## Le Corbusier at Princeton

by Michael Graves

**T**he show, "Le Corbusier at Princeton," is in a nice big room, which allows a good display of two large drawings made in Princeton by Le Corbusier in 1935. On that same trip he insisted on meeting Albert Einstein and had his photograph taken in the backyard of Einstein's home on Mercer Street (the photo is in *Oeuvre Complète*). He was also taken by Labatut out to a dairy farm on Route I where he was enormously impressed with the "Rotolactor," which was an automated turntable system for washing the cows, milking the cows—a "Machine for Milking." It was on the boat on the way back from that trip that he wrote *When The Cathedrals Were White*.

A little more recent history. When I first started teaching at Princeton in 1962, I had a conference with Henry Jandle, who is still living—has retired to Maine, I believe. Henry said, "You like Le Corbusier—maybe you'd like to see the drawings he made when he visited here." Henry had these huge—maybe 19 feet long—drawings rolled up in a corner of his office. He had had them backed up on linen, or they wouldn't have survived long. What Corb had done was to draw his lecture—theories and a new project—the Maison Domino, the four types, a little house in South America—as he went along. Henry said, "Here you take these—you can return them next year." By the following year, I had moved to a carriage house in Hopewell that became the School of Architecture's reception room for entertaining visitors after lectures—with those drawings hung on the walls.

When Le Corbusier died, Peter Eisenman and I took all seven volumes of the *Oeuvre Complète* (OC), cut them apart, and hung them on the walls of the exhibition area of the Princeton School of Architecture building. So the OC was all over the walls from floor to ceiling, with those big drawings at the top. We put black ribbon diagonally on each wall to signify the end.

The next stop for the drawings—which I had wanted to hang in the Faculty Lounge, but this might have been a security issue—was the Art Museum which kept them for the School of Architecture. It was great to see those drawings again in this exhibition, for which the curators have done a wonderful job. The exhibition is didactic, and makes the most of the materials: there are models of the villas, and a media wall. You can look at OC while sitting in Corb chairs lent by Cassina. It all hangs together.

*For her review, Deborah Gans requested a comment from Michael Graves on his relation to the drawings and in return received these comments which we print in full. Many thanks to Caroline Hancock, publication director for Michael Graves & Associates.*

## Reassessing Mies

by Jayne Merkel

**M**ies van der Rohe may have been the quintessential modern architect, but a symposium on his career at Pratt Institute on April 9 had a distinctly postmodern flavor. Revisionism, subjectivity, and the sense that nothing is completely knowable were the order of the day at the event intended to preview the massive retrospective exhibitions opening at the Museum of Modern Art and Whitney Museum on June 21.

Columbia University art historian **Barry Bergdoll**, who was responsible for much of the research for the MoMA show, "Mies in Berlin," began by proving that what many of us thought we knew about Mies was erroneous. The drawings that introduced Mies to America in the MoMA's "Modern Architecture—International Exhibition" of 1932 were altered to make his houses look more abstract. Lines denoting terraces, which show how the buildings were integrated with landscape, and symbols of plants on the original drawings were edited out, so the work we associate with the master was not his work at all but that of the curators, Henry Russell Hitchcock and Philip Johnson.

Mies did some editing, too. "Early in his career he directed one of his assistants to discard all of his early non-modern work. Luckily, the Building Department of Berlin retained all the copies," Bergdoll explained, adding that Mies' reasons are unclear, and the specific works deleted remain unknown. He showed the early, pitch-roofed Riehl House, which was inspired by vernacular tradition, and pointed out how its relation to its site (within a walled garden and set atop a precipice on one side) prefigured the siting of Tugendhat House and later modern court houses. "You'd think after decades of interest, new drawings wouldn't still be coming to light," he said. The fact that they are is one reason for the show.

Another is to "critically reposition Mies for contemporary architecture," said MoMA Chief Curator of Architecture and Design **Terence Riley**, who cocurated the show of work done in Germany. He showed slides of Mies' Riehl House and Rem Koolhaas' Bordeaux house (which has a similar relation to the ground), and he compared a photograph of the Kolbe statue in the Barcelona Pavilion with a picture of a nude female athlete in the shower from *S, M, L, XL*, noting that in that book there are "two chapters on projects by Mies. No other architect is mentioned in the 4,000 pages. A critical reevaluation of Mies is already going on."

Speaking from personal experience, Riley made it clear that





*Seagram Building, Mies van der Rohe*



*German Pavilion, Barcelona International Exposition, Mies van der Rohe*

what you know about Mies is affected where you grew up and when. “As an undergraduate in the ‘70s, when postmodernism was in vogue, I only had one lecture on Mies in architectural history.” But when he went to Berlin, looking for a then-fashionable James Stirling building, he came across Mies’ New National Gallery and “realized that the Stirling, for all its references, hadn’t made my eyes pop out the way the Mies building did.”

When he went to Barcelona, he realized that the reconstructed Barcelona Pavilion of 1929 was rich and sumptuous and colorful and full of reflections—nothing like the cool, super-rational, gridded object he had been trained to expect, and very different from the Berlin National Gallery (which was much more like the Chicago buildings he remembered from his youth), so he felt it would be worthwhile to examine the German work on its own. When he heard that **Phyllis Lambert** was planning an exhibition of “Mies in America,” Riley decided to take on the other half of the architect’s career, and she agreed to open hers at the Whitney, concurrently with the MoMA retrospective.

Lambert described the show and talked about her personal relationship with Mies. She’d convinced her father to commission Mies to design the Seagram Building and served as director of planning on the building from 1954 to 1958. “Forty years after the Seagram was completed, Mies continues to challenge many thoughtful architects,” she said, going on to describe all the critical essays that will be in the Whitney show catalogue.

Lambert’s cocurator, **Michael Hays**, who is adjunct curator of architecture at the Whitney and a professor of architectural theory at Harvard, described Mies’ “practice of negation. It’s not just naysaying. It’s a distancing process, revealing differences through sheer contrast...Think of the IIT plan. First cutting away the existing fabric on the South Side of Chicago to reveal this matrix that should order all space and the setting itself up in dialogue.” As another example, he suggested Crown Hall (the architecture building at IIT) where “purity of space is maintained by dropping everything else into the basement. Think of that in relation to functionalism where program is all.”

Like Riley, who also mentioned reflections, curtains and other devices that counter the supposed transparency of Mies’ glass walls, Hays showed that what we think we know about Mies may not be what is actually there. “The space in Crown Hall is not as ‘universal’ as is said, because there is no central space. There’s a periphrastic pull that Colin Rowe observed. And, the clear span is utterly contradicted by the glazing, which is frosted on

the bottom so the space collapses with clear glass above.”

He also mentioned the social implications of Mies’ supposedly neutral space, such as the fact that “collective space” is proposed by large clear span structures. Similarly, Buell Center director **Joan Ockman**, the only speaker who had not helped organize the exhibitions, talked about the potential political implications of Mies’ work, drawing on the observations of Harvard architectural historian Neil Levine and other scholars and proposing a few ideas of her own. She asked what Mies might have meant by placing an enormous reversed American flag in his collage of the proposed Chicago Convention Center of 1953. She talked about “the tempest over the Farnsworth House the same year, when *House Beautiful* editor Edith Gordon attacked the idea of ‘less is more’ as an assault on the good life and compared Mies to a dictator.”

Ockman wondered what Mies, “who liked watching TV and had become a naturalized citizen in 1948” thought about the way “Europeans were being vilified by the anti-Communist agenda of the McCarthy hearings. Mies’ post-World War II work must be read against the background of American politics,” she said. She also compared the Seagram Building to Gordon Bunshaft’s Lever House across Park Avenue, which “barely acknowledges its surroundings” while Seagram is lined up with McKim Mead & White’s Racquet Club and “proclaims the horizontality of the plaza making it function as plantings.” Seagram’s rich, dark, expensive facade is enlivened by the small vertical I-beams, whereas Lever’s is an “almost flat plane, a clear shiny image straight out of the world of advertising.”

In the discussion that followed, which Pratt professors **Deborah Gans** and **Catherine Ingraham** moderated, the value of separating Mies’ career into two exhibitions became clear. “In Berlin, he never obliterated a street. Every project grows out of its environment,” in a way that is less apparent in the American work, Riley observed, adding that, actually, Mies had three careers. “At 35, he changed his name [as Le Corbusier had, p. 8], left his family, and invented this new kind of architecture.”

“But already in his first house—he’s only 20 [again, like Le Corbusier, a youthful builder]—there is already an attempt at authenticity,” Bergdoll added. The discussion was just getting going when it was time to stop, but the audience left with the sense that there was still a lot to be said about Mies—and to be seen in his work. In that sense, the symposium was an ideal preview of coming attractions.





*"Saving Corporate Modernism," Yale Art and Architecture Building reopened central gallery*

## Saving Corporate Modernism

by Kyle Johnson

Ironies abounded at the "Saving Corporate Modernism" symposium held at the Yale School of Architecture on February 9 and 10. In his introduction, Dean **Robert A. M. Stern** noted that the historic preservation movement, inspired in part by modern architecture's antipathy to history, urbanism, and preservation, is now facing the challenge of rescuing threatened modern monuments such as the three buildings upon which the symposium and its accompanying exhibit focused: Lever House (1952) in New York City and the Connecticut General Life Insurance Company (1957) and Emhart Corporation (1963) buildings in Bloomfield, Connecticut, all designed by Gordon Bunshaft of Skidmore, Owings & Merrill.

UCLA architectural historian **Anthony Vidler's** keynote address, "Modernism After Modernism: Remarks on Aging in Architecture," provided an historical and theoretical foundation. He noted that modernism, which was based on a desire to escape history and posited an image of agelessness, does in fact age and is becoming historic. He suggested that American corporate modernism, traditionally viewed as inferior to "true modernism" for its lack of ideological content, actually fulfilled the visions of European modernists, particularly Mies, whose evolution toward materialist, technically expressive forms made him a "building artist of built business." This impersonal aesthetic, embraced by the bureaucratic post-war world, was refined by SOM team players to an "architecture of silence" which suppressed "expression." Ironically, with the passage of time, the inherent aesthetic value of these supposedly non-aesthetic "icons of corporate efficiency" has become more apparent.

New York University architectural historian **Carol Krinsky** recounted the founding and development of Skidmore, Owings & Merrill, whose business and engineering expertise, coupled with publicity and client relationship skills, led to rapid growth. Bunshaft and his partners were known for offering "straight talk" to clients about the advantages of good design, not "philosophy," yet their buildings were innovative and humane. They often incorporated art "simply to enhance life," as Bunshaft put it. At Lever House, for example, the client's desire for a prestigious headquarters just for its own staff allowed Bunshaft to create a smaller building—a slender, light-filled box floating on Corbusian piloti and tightly wrapped in a glass curtain wall, which turned away from and sparkled among its Park Avenue neighbors. Also, SOM's hiring practices emphasized talent, not social connections, and departed from prevailing prejudices to

include Jews (like Bunshaft) and women (like Natalie de Blois).

Current SOM chairman **David Childs** added stories and anecdotes to Krinsky's history of the firm. He emphasized the partners' belief in collaboration—with clients, consultants, and artists (particularly Isamu Noguchi, with whom Bunshaft maintained a long-term relationship). Recent SOM projects have involved collaborations with Frank Gehry and with artist James Turrell.

## Lever House

The renowned curtain wall consultant, **Gordon Smith**, began a discussion of the ongoing restoration of Lever House by recalling his long involvement (spanning various owners and occupants) with the building. He first discovered that water penetration behind the stainless steel cladding on the mullions had caused horizontal carbon steel support members to rust through. Further investigation disclosed that vertical support mullions were also rusting at the bottom, and that many glass panes were undersized and thus inadequately engaged, due to construction "shortcuts" in a previous reglazing program that allowed fewer glazing stops to be removed and replaced during the reglazing. The original spandrel panels were translucent wired glass, backed up by a black parged masonry wall a few inches behind which gave the facade an appearance of depth. Over the years, replacement spandrel panels which had an opacifier directly on the back face of the glass were installed, creating a flat appearance and "checkerboarding" effect when original and replacement spandrels were in place side by side.

The current building owner, Aby Rosen's RFR Holdings Corporation, is undertaking an extensive curtain wall repair program. Rusted steel is being repaired where possible or, in many cases, replaced. All-new vision glass and stainless steel trim is being installed. And new aluminum extrusions between the stainless steel cladding and carbon steel support members will allow the "weeping" of penetrating water—a modification to the original "barrier" system, which relied on caulking to remain watertight. Spandrel panels will be replaced by translucent glass, backed up by metal "shadow boxes," with colors selected by SOM to replicate the original appearance and depth. Interestingly, the new spandrel panels consist of single glass lights with a horizontal muntin to be applied on the exterior to appear as two lights; this explains the current "incorrect" appearance of the incomplete restoration noted by sidewalk observers. The irony of this painstaking "restoration" program is that when complete, the curtain wall will have been almost entirely replaced with new construction.





Lever House, SOM (Gordon Bunshaft)



Connecticut General Insurance Company, Bloomfield, Connecticut, SOM (Gordon Bunshaft)

The Lever House portion of the program was concluded by landscape architects **Ken Smith** and **Gavin Keeney**, who discussed the landscape restoration of the courtyard/plaza and third-floor roof deck. Their research brought to light Isamu Noguchi's original design for the courtyard and plaza. The planter was to have been a platform for sculpture, and various black and white marble geometrical forms on the surrounding pavement were to have served as seating. Unfortunately, Noguchi's extended travels out of the country prevented this scheme from being brought to fruition; the sculpture display area was filled with planting instead, and the plaza was criticized as "inhospitable" for the lack of seating.

For the current restoration, recreation of the Noguchi design was considered, but rejected by the Noguchi Foundation because no actual forms had been fabricated under the sculptor's direction. Instead, the planting scheme will be restored, based on extensive photographic documentation by Ezra Stoller, though the original Noguchi seating design will be executed (as these forms are hard-edged and "architectural," the Noguchi Foundation does not consider the artist's participation essential), and a selection of existing Noguchi sculptures, smaller in scale than those in the original design, will be installed in the planter.

### Connecticut General

The focus shifted to Connecticut General on Saturday afternoon, beginning with an excellent summary history by **Jeffrey Inaba**, a graduate student in architectural history at Harvard. He said the company sought an image of urbanity and refinement to attract employees from Hartford to a suburban location in a tight labor market. The project had numerous amenities to compensate for its out-of-town location—shops, services, medical facilities, a library, an auditorium for lectures and performances, even a bowling alley—as well as outdoor recreational facilities not available in the city. The building itself communicated urbane sophistication through its Lever House-like curtain wall (which incorporated more advanced technology than its predecessor, as SOM architect **Roger Radford** noted at the conference) and its artist-designed landscaped interior courtyards (three by Noguchi, and one by Bunshaft, who found Noguchi's rectilinear design for it inconsistent with the curvilinear vocabulary of the other three). The image was reinforced through an extensive publicity campaign.

Architect **Ana Maria Torres** elaborated on Bunshaft's collaboration with Noguchi, which at Connecticut General (unlike Lever) began at the onset of the project. Noguchi's sculpture

and landscape work was inspired by the Far East, primitive cultures, and surrealism, as metaphors for the human condition.

In his talk on the interiors of Lever House and Connecticut General, **Donald Albrecht**, who curated the exhibition "On the Job: Design and the American Office," now on display at the National Building Museum, showed the pivotal position of these buildings in the history of modern office design. He traced the development of the American office from its beginnings in the paramilitary "company structure" of the late nineteenth century, to the canonical well-lit open space with employee amenities of Wright's 1906 Larkin Building, to products of the assembly-line-related "scientific management" studies of the 'teens which led to the postwar vision of order, rationality, and conformity so well expressed in SOM's mid-century work.

Albrecht went on to explain the telling differences in the interior design of Lever House and Connecticut General, only five years later. While the open street level and third floor terrace at Lever House emphasized openness and interior/exterior continuity, Raymond Loewy's interior design expressed traditional corporate hierarchies and separations, culminating in an executive floor filled with heavy furniture, ornate fixtures, decorative wall surfaces and curious curvilinear ceiling cutouts—hardly the image created by Bunshaft's exterior. (SOM had no in-house expertise in interior design at the time, and Lever felt more comfortable with the experienced Loewy, whose 1930's aesthetic had become *retardataire* by the 1950s.)

At Connecticut General, president Frazar Wilde wanted a completely cohesive team of consultants, and SOM's interiors group worked with IIT- and Cranbrook-trained Florence Knoll (who saw herself as an interior planner rather than a furniture designer) to integrate architecture and interior design the way architecture and landscape design were integrated. Floors, ceilings, windows, lighting, and flexible partitions were all laid out on a universal six-foot module. Frosted glass walls and clear transoms emphasized openness, and the same accent colors and wood finishes were used throughout, expressing democracy and egalitarianism; executive offices were distinguished only by their higher location, increased size, and thinner mullions(!), while all employees had the same proximity to light, landscape, and recreational amenities.

As **Tyler Smith**, of Smith Edwards Architects in Hartford, pointed out, Connecticut General's acclaimed "urbanization" of its suburban site, so expressive of the corporate culture of its time, is now threatened by the re-suburbanization plans of a new corporate culture. CG's 1982 merger with INA of Philadelphia





© Ezra Stoller/Esto



Lever House, SOM (Gordon Bunshaft)

created CIGNA, headquartered in Philadelphia, which initiated the redevelopment plan for its Connecticut property. That property had expanded from the original 280-acre site to 650 acres, incorporating the adjacent, Bunshaft-designed former Emhart Corporation headquarters (now CIGNA's North Building) in 1974, and the 1980s South Building designed by The Architects Collaborative. CIGNA proposes to consolidate its Bloomfield operations in the South Building and two adjacent new buildings to be built by and leased from a developer, and sell off the rest of the site.

A master plan, originated by CIGNA's investment division and developed by compliant consultants, centers on a golf course with the 18th hole utilizing the present lake as a water hazard and a "19th hole" clubhouse replacing the adjacent Connecticut General building. Demolition of the Emhart building is also proposed, with a mix of new residential and speculative office development around the golf course. Smith said that CIGNA has not only misrepresented the economic benefits of this proposal to the Bloomfield community (by overstating its tax benefits and optimistically assuming that demand for speculative office space will be sufficient to achieve a full build-out), but has gone so far as to describe the Bunshaft buildings as "box-like" and undistinguished, with "funky landscaping."

To counter that claim, Smith and Edwards, with support from such institutions as the National and Connecticut Trusts for Historic Preservation, MoMA, DOCOMOMO, and the Noguchi Foundation, have created the Campaign to Save Connecticut General, proposing an alternative redevelopment plan which includes adaptive reuse of the two Bunshaft buildings. The size (870,000 square feet) of the Connecticut General building, as well as the importance of the interior design to its architectural integrity, pose a challenge for adaptive reuse, although Smith suggested that CIGNA could occupy its original headquarters instead of the later South Building and two new buildings. While smaller (160,000 square feet), the Emhart building—Bunshaft's first executed design in concrete—has an unusual configuration due to the presence of a testing laboratory embedded within the surrounding office space. The Campaign is continuing (for more information, visit [saveconngen.com](http://saveconngen.com)).

A panel of respondents called attention to several ironies and paradoxes in the situation. **Sarah Whiting** from Harvard and **David Smiley** from Columbia noted the irony of academia canonizing "corporate modernism," after demonizing the corporate mentali-

ty in the 1960s and 1970s. Only as modernism becomes "historic modernism," and "corporate modernism" is separated from more problematic modern architecture such as housing projects does it become worthy of protection.

**Reinhold Martin**, from Columbia, **Ed Mitchell**, from Yale, and **Dietrich Neumann**, from Brown, all commented on the apparent need for a "signature" name of an individual architect to justify the preservation of modern buildings, which were intended to be "anonymous" and "universal." The subject buildings of the symposium and exhibit are identified as "Gordon Bunshaft" designs, not just by the corporate imprimatur of "SOM."

Mitchell and **Theo Prudon**, from DOCOMOMO, both said that "preserving" the original design intent of modern buildings, such as Lever House, might paradoxically require the replacement of the original building fabric ("Is it live, or is it Memorex?"). They also noted the difficulty, and irony, of preserving modern structures like Connecticut General whose interior design is essential to their exterior appearance, when the original client's needs that those interiors addressed have changed.

Finally, Neumann commented on the fundamental paradox between protecting the past and preserving flexibility for the present, noting that preservation interferes with the natural adaptation processes of buildings over time. Referencing the modernist adage "form follows function," Neumann asked whether "If the function changes, should the form change?" reminding the audience that if we help the function to survive, the form is easier to save.

The symposium accompanied an attractive exhibition of the same name, curated by **Dean Sakamoto**, **Nina Rappaport**, and **Catherine Lynn**, all of Yale, and **R. Anthony Fieldman**, of SOM. It included original drawings of all three buildings, the original Lever House model, publications of the time, contemporary and current photographs, new models of the proposed Lever House courtyard reconstruction, documentation of the Lever House curtain wall restoration, and videos describing the three buildings, with accounts by various participants and historians (including Bunshaft, de Blois and Radford, Childs, Krinsky, Vincent Scully, and Peter Blake). A brief but informative catalog is available, and the exhibition will be shown again at the Hartford Statehouse in the fall and at the National Building Museum in 2002.

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